THE NEW YORK DRAMATIC MIRROR.

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SUMMER SALAD.

OSCAR WILDE says in his new and nasty book that "laughter is not a bad beginning;" but it "all depends," as Pooh-Bah says. Laughter would be as bad a beginning to a funeral as tears to a farce-comedy.

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BARNUM says Belshazzar was a patron of the ballet, and everything that Barnum says goes.

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MARGARET MATHER is having Joan of Arc "Americanized," whatever that may mean. But stay—perhaps it means a real flock of sheep with Margaret as the shepherdess in a Watteau kirtle and a wing dance introduced just after the stake scene.

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THERE have been about half-a-dozen different titles announced as belonging to Dion Boucicault's play for Mr. Russell through the reliable medium of the daily papers. At present writing the name is The Tale of a Coat, but to-morrow it may be announced as The Arm of a Vest, or The Hem of a Pant, or something equally interesting.

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HERR SEIDL, he of the long hair and Wagnerian aspirations, has hung his harp upon the willow and declares that he will not play to empty benches. The benches will, no doubt, be rejoiced to hear of his determination. Better the song of the rare and radiant Rooney, where Gilmore is, than Wagnerian outbursts—at a discount and 40 per cent off.

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IN the past when Manager Abbey was pursued by ill-fortune into a figurative hole, Meyer's friendly hand often helped him out. For this reason at least, Mr. Abbey's well-wishers will hope that the rumor is true that denies the severance of business relation between the speculator and his lieutenant.

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JOHNSTONE BENNETT is to twinkle on her own account during the ensuing season, and she says she's glad of it.

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MR. DALY, asked by an interviewer whether it was likely that he would establish a theatre in London, replied: "I have tried having two companies at a time in America and found it did not work. The old proverb about mice playing when the cat's away applies to theatrical companies as to other things." But is there any play left in Mr. Daly's mice? That is the question.

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"AN entirely new bill is announced for the Battle of Gettysburg next week." This must mean that they have changed the positions of the stuffed corpses.

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THE sirocco which toured the country last week must have got in its fine work in Baltimore. Our correspondent in that city, who is a medical man and also an adept in musical matters, in alluding to the furnace-like weather which handicapped the Junius Howe Opera company, speaks with authority when he writes as follows: "If the chorus occasionally sang listlessly and the orchestra betrayed signs of incipient heart-failure, it would be cruel to say so. That they lived at all speaks well for their physical endurance."

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ACCORDING to a Sunday paper Oliver Doud Byron has a "Pitchery" at his Summer home in Long Branch. A "muggery," a "schoonery" and a "steinery" will now be in order.

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THERE may be one or two on the Philadelphia papers, but there are none on the Baltimore *American* reporter who recently wrote up an interview with Miss Helen Bertram. He says: "Her slippers are a work of art, with small tapering toes and high heels and they show what a pretty foot the wearer has." And also: "The queen of the opera cast her bright eyes on the reporter just one second and pouted her pretty lips to answer."

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MARS is looming up over the theatrical firmament of Boston. War dramas constitute the opening attraction at several of the theatres in the Hub, and the list of successful military plays will receive two raw recruits in the first production of A Divided House and The Soudan. Here's to Mars!

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OUR slang-word "jag" is said by Mr. Farmer, a British writer, in his book on "Americanisms" to be the vulgar name for an umbrella! By the way, nobody seems to have discovered that "jag" isn't a slang expression at all. One of the definitions given to the word by Worcester is "a small load, as of hay or grain." How close is the contemporaneous application of this word to its lexicographical explanation! A New York "jag" is not necessarily a small load, but it is generally composed of the juices of grain.

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DELLA FOX's mimic billiard game has made the greatest hit of her life.

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THERE is a London correspondent for an American syndicate who sends telegrams under the ocean about "Mr. and Mrs. Fanny Davenport."

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MANY actresses of note are learning to swim this Summer at the Bennett Baths in South Brooklyn. It is quite startling to recognize some young tragedienne, who thrilled you last Winter with her "Great Heavens, what have I done?" come trippingly along the springboard in a Jersey webbing suit and take a daring header into the sea.

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OH, Joy! Oh, Rapture! Marcus Meyer has been invited to dine with Patti in the castle with the jaw-breaking name.

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ANGELS and ministers of grace defend us! Adelaide Moore is to essay Juliet to Otis Skinner's Romeo next Winter. The slender Skinner wil require all his fortitude to help him try to look happy when the large and lovely Adelaide leans her head upon his shoulder and tells him to take all herself.

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WILSON BARRETT, who called at THE MIRROR office to say good-bye before sailing last Saturday, spoke of the perplexity he is in regarding a name for the Olympic Theatre, London, which he will manage next season. His friends urge him to confer his own name upon it, but, though sorely tempted, his modesty will probably prevail. Mr. Barrett stated that he would return to this country—with less scenery and luggage—the season after next.

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TO BE ACTRESS OR A TELL-TO.

Twinkle, twinkle, little star,
How I wonder what you are,
When a painted born you toot
In a tailor coaching suit.

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BRANDER MATTHEWS and Laurence Hutton are rusticating at the Onteora Club in the Catskills. Onteora is Indian for "hills of the sky."

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JOE HOWARD tells us that Miss Palliser, of The Sea King, is tall, angular and physically unattractive. He also observes that she dresses like a guy but tempers his strictures by saying that there is a brilliant future before her if she can forget all she has learned.

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HUBERT WILKE has had some trouble with the management of the last opera company he was with and has been replaced by an underling who makes an excellent study in still life.

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MANAGER WILL LYKENS has labored and brought forth this stupendous conundrum: "What is the difference between Fay Templeton and a Chinaman?" The answer is that "*she* doesn't like Rice."

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LILY POST says she wouldn't understudy for an angel.

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THE *Herald* says: "Joe Wheelock in a négligé shirt, and with the inevitable cigar between his lips and looking not unlike Henry M. Stanley, sits on his lofty piazza." How shocking! Did Henry ever sit around lofty piazzas in a négligé shirt and a cigar?

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EDWARD HENLEY does not disdain apt advertisement's artful aid. He has agreed simultaneously to support Mrs. Leslie Carter and Maurice Barrymore next season, and now every one wants to know how he's going to do it.

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THE American *Musician* speaking of the Casino chorus says: "Fancy being condemned night after night, to see the same wooden smiles, the same inaneless leers, the same weird evolutions, the same marionette-gesticulations of so many padded extremities and then do not wonder at the German cornetist's suicide." This is rather severe on the chorus. Many a man pays night after night to see just this, who would go mad if he were obliged to listen to a German cornetist for the same time.

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LAST WEEK the heat and humidity drove Edwin Booth away from his quarters at The Players to the ozone atmosphere of Newport.

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"A READER" writes: "Your Summer Salad is immense! There is lots of pepper, salt and vinegar in it, and just enough oil to tone it down."

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THE manager of an organization—to be known to fame as World's Fair Minstrels—writes that "as the curtain goes up—the orchestra playing 'Auld Lang Syne'—the reception has been very warm." No wonder the reception is warm when the audience is treated to such a venerable tune as the opening novelty.

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JUSTIN MCCARTHY, M. P., on seeing Ada Rehan in the Dalied version of As You Like It, said: "I have it in my heart to-night to wander all over Kensington Gardens, carving the name of Rosalind on every tree." But wouldn't the police object?

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WE have had boy actors, boy pianists, in fact, boy phenomena of every description. And now a Canadian paper announces that Toronto has a manager who "claims to be—and is evidently rather proud of the fact—the youngest theatrical manager on the American Continent." That is rather a broad statement, considering that his age is not stated.

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CHICAGO has had a severe shock. The manager of a Monte Cristo company went there last week and actually advertised that the cast was not great. The description was "the cast is an even one—not great," and now the theatre-going public of that art-centre are trying to recuperate on Moxie.

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THERE is a new picture of Marie Jansen hanging up in the cigar stores which represents her as a corpulent, middle-aged woman with strabismic eyes. There is a great deal of suffering in this world, and not a little of it proceeds from the men who make pictures of celebrities.

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WHEN *Lippincott's* brought out "The Quick or the Dead" it placed itself under the ban of many decent men and women. Now that it has presented Oscar Wilde's literary abomination it leads us to expect that Mr. Comstock's services may be required ere long in that quarter.

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HERR SEIDL is trying to live up to his reputation down at Brighton, but the great American public seems to prefer "We've all been there before," and "Up went Guggenheimer." Herr Seidl was born about a thousand years too soon.

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JOHN L. SULLIVAN is to receive a salary of $1,000 per week. What wages he will get has not been disclosed.

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WILTON LACKAYE, Sadie Martinot and Isabelle Evesson are to appear simultaneously, as it were, in Doctor Bill, now running in London, and rumor hath it that W. J. Ferguson will also help to irradiate the aggregation.

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THE chilling properties of a new revolving fan and ice chamber for use in theatres are said to be remarkable, but they are not one-half so chilling as the smile of the man in the box-office when he refuses a deadhead ticket on a benefit night.

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THE prettiest chorus girl in The Sea King ran away and got married in Philadelphia. Her room-mate fainted on hearing of it, and no one knows whether it was the fact of her friend getting married or going to Philadelphia that caused the collapse.

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A DISREPUTABLE morning paper recently published a vicious personal attack on three young men of this town, one of whom is an actor. It described them as "paper-made men." The sheet neglects to state that it was the paper that did the "making" in these three cases. But it never prints the truth, the whole truth and nothing but the truth. In other words, if you read it in those debased columns you can wager dollars to doughnuts that it isn't so.

THE NEW YORK
DRAMATIC MIRROR.
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.
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**** The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BROADWAY—CASTLES IN THE AIR, 8 P. M.
CASINO—THE BRAZILIANS, 8.15 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE, 8 P. M.
MADISON SQUARE GARDEN AMPHITHEATRE—SPANISH CAVALCADE AND BALLETS, 8 P. M.

PRACTICAL RECIPROCITY.

TO managers in search of actors—and there are many such in view at the present moment—we recommend a careful survey of the Disengaged List that is published elsewhere in this issue.

This list contains a goodly representation of professionals in all lines of business. The material for forming any number of efficient companies is comprised therein—actors and actresses of all kinds, musical directors, operatic artists, property-men, business managers, agents, treasurers, *etcetera*.

And not alone are the names given under the various classifications, but the correct addresses are presented, as furnished by the owners of the names themselves.

With this list to consult, the employing manager has a broad field for selection, while every actor or actress is fully qualified to become his or her own dramatic agent.

We invited the profession to freely participate in the advantages of this list because we believe in practical reciprocity between the theatrical organ and the class that it represents.

THE MIRROR enjoys the liberal support of its large professional *clientèle*, and it is happily in a position which enables it to be as liberal in return when suitable occasions offer. This has been the policy of the paper since the foundation of its success was laid, and this will be its policy hereafter.

There may be some unhappy persons, like Mrs. Mivan, who are unable to conceive, much less to admit, that a journal devoted to the stage and the interests of its followers has any higher duty or obligation than the chronicling of small beer, the exhibiting of brutal instincts and the "holding up" for small tribute of the feeble-minded and the pusillanimous.

But, with a few more or less conspicuous exceptions, it is well-nigh universally understood and expected that a publication concerned with the affairs of the stage, shall justify its existence, first by forming a true conception of the nature of its mission, and then by meeting, as nearly as possible, the requirements of success in following that mission.

It goes without saying that in the minds of all sensible, intelligent persons the publication which not only fails to appreciate these duties and responsibilities, but deliberately casts discredit and disgrace upon the art and the calling it pretends to represent by adopting the tone and the methods of the pink "flash" sheets, has no *raison d'être*, is of no more use, value or moment than the contents of the garbage-barrel or the refuse of the slaughter-pen.

In this era of dramatic progress and development the exponents of this particular class of "journalism" are as superfluous, uninteresting, and inappropriate in the temple of Thespis as the isolated Broadway Italians who ply the active brush and fill the odoriferous canvas-bag would be in the halls of the Academy of Design.

We do not expect those that can neither comprehend nor afford the indulgence of a liberal spirit to appreciate the motive that prompted our invitation to the unemployed of the profession to enter their names in our Disengaged List for gratuitous publication. We are quite satisfied to know that they are fully understood by those that have embraced it, and if the list is instrumental in bringing them engagements we shall be well pleased and well repaid for our part in the transaction.

IT HAS FRIENDS.

WE are glad to see that the plan of establishing an American prototype of the French Théâtre Libre, which was made known by THE MIRROR last week, has found in the *Herald* a powerful ally.

In an admirable article from the pen of its accomplished dramatic critic that appeared on Sunday, it is made clear that the novel idea of a theatre for art's sake will receive—if it be worthy—the hearty support of our most influential daily.

Since the appearance of our outline of the project we have received numerous letters of inquiry from actors and others, asking for further details and expressing a warm interest in its aims. If these letters signify anything, they signify that the time is ripe for the trial of the experiment, and that those persons having it in charge are assured of encouragement and sympathy.

We regret that we are not now at liberty to describe the plan specifically or to furnish the names of the promoters. When the latter are ready to give the particulars to the public, we have the promise that our readers shall be among the first to receive them.

Meantime, the undertaking has our best wishes.

A LANDMARK DISAPPEARS.

ONE day last week the corner stone of the new Clinton Hall was laid on the site of the old Astor Place Opera-House at the junction of Eighth Street and Astor Place. No one seems to have remarked the disappearance of this memorable theatrical landmark, and the only suggestion of its historic character was the copper tablet from the original corner stone which was deposited, along with other relics and sundry contemporary publications, in the new corner-stone.

With the completion of the new home of the Mercantile Library all traces of the theatre that was the scene of the MACREADY demonstrations will have disappeared. It would be well if the narrative of that turbulent event might be effaced likewise from the records of our stage. It is true that many of the roughs, or Bowery b'hoys as they were then called, who participated in the shameful disturbance were summarily quieted by the bullets of the militia, but their demonstration and the series of incidents that led up to it remain dark and ineradicable spots on the peaceful annals of the New York stage.

FORREST'S actions and utterances prior to the riot were ill-advised and indefensible. While he was in no sense directly responsible for the tragic occurence there is no doubt that his attitude toward the British actor inflamed the none too gentle temper of his rough admirers and contributed to the fierce feeling that culminated so rashly and so disastrously.

Even the great tragedian's friendliest biographer is forced to the conclusion that his position was unwise. "Where his passions were concerned," says he, "good taste was not the motto of FORREST."

Both the American and the Englishman came in for a share of Dr. ALGER'S drastic criticism. "In both," continues this writer, "is visible the resentful and morbid egotism of their profession in a blameworthy and repulsive form. And the whole affair, on both sides, was undignified and ignoble in its character; and in its public result—though, of course, neither of them was directly responsible for this—it proved a murderous crime. It reflects deep and lasting discredit both on the Englishman and on the American. It may be of some use if it serves to illustrate the contemptible and wicked nature of the vice of professional jealousy, and to teach succeeding players whenever in their rivalry they meet malignant envy or opposition, magnanimously to overlook and forget it."

It has been of some use. The failure of the several sporadic attempts to institute unfriendly demonstrations against American actors in England, and the collapse of the more recent organized effort to stir up a general opposition to English actors in America, show that the lesson taught by the shocking occurrences in Astor Place forty years ago has not been forgotten.

IN THE BALANCE.

WE publish in this issue the full text of the report of the Committee on Commerce, which was submitted to the House of Representatives yesterday (Tuesday), together with a bill to amend Section 22 of the Inter-state Commerce Law so as to permit railroads to give reduced rates to parties of seven or more traveling together. It will be read with great interest by members of the Managers' Association and others directly concerned in the success of the measure.

The report presents the arguments in favor of the bill clearly and forcibly. It omits no point of importance except the attitude of the railway companies toward the proposed change.

As the bill now stands, the benefits of reduced rates are to be shared by all persons traveling in parties of seven or more, without regard to occupation; and it remains to be seen whether the railway people are as willing to support a measure of this broad scope as they were the previously-discussed amendment intended to limit party-rates exclusively to members of the dramatic profession.

In the form in which the matter now comes before the House from the Committee on Commerce there is no class distinction made, although its report states how the profession's interests are disastrously affected by the operations of the present law, and gives the reasons why their relations to the question are entitled to earnest consideration.

The bill, in fact, is made the affair of the whole people, and its passage, therefore, becomes a subject of universal moment.

One reason may be pointed out why, even in its broadened light, the railway companies may not regard the new bill with disfavor and bring to bear upon it their powerful opposition. It is that the amendment does not make reduced rates to parties compulsory. Its scope is simply permissive. Under these circumstances, the granting of party-rates will rest with the railroads themselves.

Heretofore they have expressed strong desires to make the concessions which the law prohibits. If this amendment passes they will have full opportunity to make good their friendly assurances.

But, as we have said, the public scope of the bill puts a new complexion on the whole matter. If it passes it may be the means of seriously reducing the railways' income from passenger transportation, and for their own protection they may withhold the party-rate from the public, although they profess to be perfectly willing to extend it to the profession.

However, this is conjecture, merely. As a special dispensation in favor of the profession was impracticable, the present form of remedy must be accepted as a tangible opportunity that may mean a great annual saving to the dramatic guild.

Half a loaf is better than no bread, and the managers must unite to further the passage of the bill, with a hearty determination to accomplish success.

The amendment is now before Congress. Its fate is in the balance. Unless individual and collective effort is promptly, systematically and persistently put forth by managers to make friends and supporters for it among representatives and senators *it will not pass*.

The preliminaries are over, and they are satisfactory. But the battle is yet to be fought.

Now is the time to work!

JUST now the English dramatist seems to have the call in the managerial prospectuses. He needs watching.

THE silly story—clung to with affection by the elderly professional gossips—that JOHN WILKES BOOTH is alive and turned preacher in the South has been resuscitated and once more started on a tour through the Western press. The ancient fiction is now embroidered with a portentous hint that EDWIN BOOTH is in the habit of making "regular remittances to a certain locality." This suggestion probably grew out of a muddled knowledge of the fact that for many years a female member of the BOOTH family was preyed upon by adventurers who pretended to be in communication with JOHN WILKES, and who applied the funds thus fraudulently extracted from the innocent lady to their own uses.

PHILADELPHIA has fallen behind in the census race, but she is talking of a new stock company that is to revive the glories of her dramatic record in the palmy days. Philadelphia sleeps most of the time, no doubt; but she keeps one eye open.

THE *World* runs after sensations, but it does not want people to run after STRAUSS. This seems strange; but it isn't really, when we come to remember that the *World* considers The Merchant the greatest play of the century.

THE San Francisco letter in this week's issue of THE MIRROR contains a sensible plan whereby traveling companies can have their scenery, properties and costumes insured at every city and town they stop at. The idea was suggested to our correspondent by the recent Salt Lake theatre fire in which the Held by the Enemy and After Dark companies sustained quite heavy losses by the destruction of their scenery and properties. The suggestions of our correspondent have the more weight from the fact that he is an expert in the insurance business.

WHEN Mr. SULLIVAN has knocked out HARRISON he will probably accept an engagement to "do" SHAKESPEARE. That won't be a novelty, however. We are rather used to it.

THERE is food for thought in the fact that paid puffs of plays and actors are regularly concocted from week to week in this centre of dramatic art, and mailed to dramatic editors throughout the country. Are the puffs ever reproduced in journals of character and influence? Or is the scheme only a clumsy trap to catch the pennies of the unwary professional seeker of illicit notoriety?

THE cool nights we have been enjoying brings joy and hope to the manager who keeps his theatre open all Summer. These are the cheerful but fleeting delusions that are responsible for July theatricals.

DIVERS and sundry "calls" give warning that the stage managers' bell will soon be summoning the children of the stage from the playground to the school-room. For many, alas! the Summer recess is all too long.

IT is sweet to think that the critics are holiday-making. This is the one time in the whole year when they are able to forget that they are not like unto other men.

AN American actress has sung "The Star Spangled Banner" at the top of the Eiffel Tower. It now remains for a French artiste to don a diver's suit and warble "Down Went McG." at the bottom of the English Channel.

A MORE or less luminous morning contemporary, which professes to entertain a warm antipathy for THE MIRROR, slily sneaked an article from our first-page recently and printed the essence of it without credit to this journal. This is in accord with its editor's private Maxims.

ONE thing is morally certain: there will be no American comic opera until there appears on the scene an American comic opera librettist. We have several clever composers who have demonstrated their capacity for such work, but nobody has proved his ability to write even a tolerable book for one of them.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Brander Matthews, Laurence Hutton and the editor of THE DRAMATIC MIRROR are members of the Committee on Literature of the Citizens' Municipal Reform Organization, which has taken in hand the work of cleaning the augean stables of local politics.

The citizens' movement has begun at the right time and under auspicious circumstances. The rottenness of the local government has been exposed to public view in many directions, and the stench it exhales offends the nostrils of every decent man in the community.

The new organization is composed of men of all parties and all stations in life. They are solidly united in the determination to purify the city government by turning the rascals out and putting in their places men of character and probity who will administer affairs righteously and in the interests of all classes of citizens. If they fail in this undertaking it will be because corruption is so firmly intrenched that nothing short of a miracle can dislodge it.

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Managers, and actors, too, have suffered from the evils that prevail in our municipality as well as other classes. The theatres have been viewed as lawful and convenient prey by the local spoilsmen. Every manager knows the occult motive concealed in nearly every ordinance devised ostensibly to control places of amusement; every manager has felt and responded to the political pressure at one time or another.

When a theatre is to be built the first business involved is the placating of politicians. When it *is* built a gentle submission to the exactions or extortions of all sorts of officials must follow.

Instances of oppressions that smell of petty blackmail, and injustices that spring from official malice are frequent.

✥

Under the circumstances, will it not be well for our theatrical men to examine into the merits of the citizens' movement, and, if they want fair treatment and an honest administration of municipal affairs, to give it their allegiance?

Good citizens sigh for good government. They will have the opportunity to back the desire with the ballot next Fall.

Last month at a representative meeting of professionals in this city, a distinguished statesman reproached actors with neglect of civic duties, and urged them to take an active and practical interest in the political questions of the time.

In the citizens' movement they have an opportunity to adopt this wise counsel. A non-partisan effort of this kind, which follows principles, not parties, should engage their consideration and enlist their support.

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The susceptibility of certain masculine natures to the glamour which the footlights give in their eyes to the commonest kind of female is well-known.

Not only does it afflict the vacuous and fatuous "chappie," but even the staid and sedate man of affairs is sometimes attacked, and when he succumbs the spectacle he presents is most pitiful.

A breach-of-promise suit brought against a respectable business man in a New England city by a minx of a variety performer has revealed this form of weakness once again in a conspicuous manner.

✥

Here we find a man of good family and position becoming madly infatuated with a woman without education whose sole claim to attention was the success of her songs and dances with the patrons of a variety hall.

The applause of the unwashed begot this passion in the breast of the man of family and position, collective admiration breeding individual desire, as it often does in such cases.

The dude, whose pimply countenance and champagne suppers both betray his adoration of the benighted comic opera girl, would find his divinity uninteresting were she merely selling gloves at Lord and Taylor's or tennis caps at Macy's.

It is because she exhibits to the public eye that his cash and cardiac belongings are laid at her feet.

And so, I am convinced, it is with the otherwise sober and sensible business man, whose folly, imprisoned in the time of youth, has attained to a giant growth when it finds escape in manhood.

✥

In this particular instance, the efflorescent zany evidently thought that he could by the educational process make the by no means youthful variety songster his equal, for he sent her to a convent, to learn something at his expense.

Within the conventual retreat she diligently applied herself to mastering the rudiments of orthography and arithmetic, for she had a shrewd eye to the social and pecuniary advantages of marrying her "mash."

But while she was wrestling with the mysteries of the parts of speech and the bewildering intricacies of vulgar fractions, his friends were wrestling with him.

Their success was greater than hers, for the disillusioned swain was prevailed upon to cut the studious serio-chronic on her emergence from the class-room a year later.

He paid the tuition bills, however.

And now he is paying the piper.

The notoriety of a breach-of-promise case, and the prospect of having to pay $20,000, more or less, for his idiocy are penalties of no light character for a man of his standing.

But I don't suppose this man's experience will deter the rest of the tribe of impressionable Jacks from following in the same old track.

And the daily papers, too, will continue to call the plaintiffs in these actions "actresses," "soubrettes," and other names that don't belong to them, but which are supposed to give "spice" to the reports.

✥

The London correspondent of the Toronto *Mail* had an interview with Mr. Daly a few days ago, in the course of which the former evolved this highly ingenuous question: "Do you think, sir, that there are many actresses in America who have as much talent as Miss Rehan?"

To which Mr. Daly, with mingled modesty and *naiveté*, replied: "Certainly not. I only know one, at least of this generation, who can be compared with her. I mean Miss Clara Morris. She and Miss Rehan are the best we have."

This disinterested artistic canonization somehow suggests Winter lingering in the lap of Spring.

✥

But Mr. Daly's opinion of Miss Rehan is fortified by William Archer, who is usually cautious and precise. He seems to have lost his head in this case, if one may judge by the ardor with which, in the London *World*, he proclaims her to be "one of the greatest actresses of our time."

Now, I don't think that the critics and the intelligent playgoers of this city are either unappreciative or deaf, dumb and blind. I do think that they have enjoyed better opportunities of taking Miss Rehan's artistic measure than Mr. Archer has had. They failed to detect the transcendent genius which has been perceived so quickly on the other side. While they freely bestowed upon the actress a certain measure of local favor, it was because she proved herself a somewhat versatile and usually pleasing player.

✥

The perennial rumor that Uncle Dick Hooley is about to build a theatre in this city has made its appearance on schedule time, and been disposed of by an official denial.

Uncle Dick has come to regard that rumor as the natural usher-in of the dog-days, and he would miss it badly if it failed to make its annual advent.

His theatre in Chicago is a steadily prosperous concern. Not a season passes that it does not add materially to its manager's comfortable fortune.

✥

The Rochester *Morning Herald*, commenting on Charles Wyndham's attempt to freeze the London critics out of his theatre, says that "it cannot be disputed that even an unfavorable notice is better than no notice, if popular success is the object to be attained."

With all due deference to my esteemed contemporary, I respectfully submit that a "notice" has no value whatever. It is the criticism, not the "notice," that influences people with brains enough to think and to comprehend the thoughts of others.

Moreover, I do not see the force of the argument that an adverse judgment tends to give a production popularity.

When it is noised abroad that a merchant sells fraudulent goods or a grocer deals in inferior articles the public is not likely to rush to that merchant or that grocer for the gratification of being "taken in."

The average man that buys a ticket at the box-office expects to get a fair return for his investment. And he is likely to withhold his patronage if he is notified beforehand that the establishment does not offer that return.

✥

The army of correspondents who send theatrical letters here, there and everywhere, are put to it at this time of year to find topics enough to fill out their hebdomadal budgets.

The past fortnight they have been sending out elaborate descriptions of the piquante dress worn by Miss X., when she takes her dip in the surf at the Branch, Miss Y.'s mountain-climbing feats, and Miss Z.'s beautiful Summer home, when we all know that Miss X. is panting in an Eighth Avenue boarding-house, Miss Y. is spending the warm weeks in the waiting-rooms of the dramatic agencies, while Miss Z. is playing an engagement in a St. Louis garden under an assumed name.

But there is no harm in these amiable fictions. They are like old stockings—excellent for padding purposes.

✥

A heartless Britisher has written an article in which he advocates the banishment of love-scenes and love-making from the stage.

He argues that these passages are a bore to the spectator, and that they were never introduced by the classic dramatists. Therefore, he concludes that they are both stupid and inartistic.

Our English friend is probably an austere anchorite—or at best, a confirmed old bachelor, whose affections were blighted in early youth.

He doesn't know that the love-scenes are the most thrilling parts of the play to the women—and naturally, therefore, to the men. And he is quite oblivious to the fact that the modern play has little or nothing in common with the classical model—the unities of the ancients having been abandoned along with their gods and demi-gods and supernatural diversions.

Take away the Villain and the Comic Man if need be, but leave us the Lover and his Girl!

✥

George C. Miln, the Chicago clergyman who adopted the stage, is now wooing the tragic muse in far-away New Zealand. When he arrived at Christchurch in that remote country he appropriately confided his views of the drama to a local reporter.

Mr. Miln, referring to the remunerativeness of acting as a profession, said that he had paid men forty and fifty dollars a week who could not earn ten dollars a week at anything else.

"Young women," he added, "whose capacity is about equal to measuring out yards of ribbon, may, through the possession of a pretty face and pleasing manners and some slight aptitude for the mimetic art, earn from fifteen to twenty-five dollars a week."

This is quite true; but Mr. Miln neglected to say that sometimes these young women earn it but don't get it. I believe this was the case with the members of his own company in Melbourne not long ago.

✥

Mr. Miln's opinions respecting the future of the stage are interesting:

"I am very hopeful in regard to it," says he, "though I am sometimes filled with despair when I consider how much horrible trash is perpetrated upon the boards of the modern stage. Still, I feel sure that there is a substratum of interest in the higher drama, and that a nobler and purer era will dawn upon us. Shakespeare's definition of the art of acting, that it is its function 'to hold the mirror up to nature,' and his description of the real function of actors as the 'abstracts and brief chronicles of the time,' must, I think, be permanently true; and therefore I believe that the stage will take its place among the higher callings, and that the profession of play-actor will, in the near future, be included among the learned professions."

To which we can echo a fervent amen!

✥

Clever little Celie Ellis sends me a postal from the clouds, which runs as follows:

Mailed on top of the Eiffel Tower

PARIS, July 11, 1890.

I have just been indulging in a few verses of "The Star Spangled Banner" up here, for the benefit of a party of sight-seers—Americans, English, French and Spaniards—and I feel better after this little reminiscent outburst of song. I don't know whether the managers of the café chantants have been reading THE MIRROR lately, but anyhow the audience at the Ambassadeurs was dismissed last night with "The Star Spangled Banner," presumably for the benefit of the Americans present. CELIE ELLIS.

I shall not be surprised to hear that some other patriotic professional tourist has sung our anthem this Summer on the summit of the Jungfrau.

✥

A representative of THE MIRROR, now touring Europe, is commissioned to appoint correspondents in St. Petersburg, Berlin, Munich, Vienna and the other capitals.

It is the intention in time to make this journal a reflex of the stage in all parts of the world.

This week we present the first of the monthly letters of our new correspondent in Rome. The insight it gives into the qualities and characteristics of the dramatists and actors of the Italian stage is strange and interesting.

This field has been unobserved and neglected by American journals heretofore. THE MIRROR intends to make it a readable and instructive feature.

PERSONAL.

PRESCOTT.—Marie Prescott is in town. The season of the MacLean-Prescott company closed recently in Illinois.

BAKER.—Uncle Ben Baker is not looking well. He ought to be granted a month's vacation from his duties in the Actors' Fund office.

BERTINI.—Nina Bertini wishes the statement corrected that she was formerly a member of the Bennett-Moulton Opera company. Miss Bertini has been prima donna of Emma Abbott's company, J. M. Morrissey's company and Carl Rosa's company, in England.

ARBUCKLE.—Maclyn Arbuckle has been reengaged by the MacLean-Prescott company for next season.

DU SAULD.—Gabrielle Du Sauld is not spending the Summer in the manner that her last successful season entitled her to. She is just recovering from a long and dangerous illness—a complication of pneumonia and pleurisy. All danger is past, however, and Miss Du Sauld will open her season with The Lion and the Lamb in September, as announced.

GREENE.—Percival T. Greene has been retained as manager of the Academy of Music, Toronto, Canada, for next season.

OSMOND.—Walter Osmond has been engaged to play the principal character part in Among the Pines.

PERKINS.—Walter Perkins is summering at Biddeford, Me. His sister, Maria Perkins, who played Susan in Held by the Enemy last season, is recovering there from her recent illness.

LAWTON.—Frank Lawton was one of the charitably disposed Thespians who acted recently for the Sick Baby Fund at Arverne, Rockaway, L. I. Mr. Lawton is to create the part of a light-weight boxer in Sol Smith Russell's new piece.

BINDLEY.—Florence Bindley, who is to play a prominent part in The Limited Mail, has a scene at the close of the second act in which, disguised as a boy, she has to jump aboard the vestibuled car as the train is rushed across the stage.

HILTON.—Manager Edwin P. Hilton, lessee and manager of Pence Opera House, Minneapolis, Minn., has been spending a few weeks very pleasantly in Cleveland. He returns to Minneapolis on July 26, opening his season on Aug. 25 with an excellent list of bookings.

TANNER.—Cora Tanner, the amiable and talented wife of Colonel Sinn, sailed for America last Wednesday on the *City of Berlin*. Miss Tanner has been in Paris for the past two months selecting gowns for her new play, One Error, which opens the new Fifth Avenue Theatre on Aug. 25.

WILLIAMS.—Fred. Williams has been reengaged as one of the instructors in Mr. Sargent's School of Acting at the Lyceum Theatre.

ARTHUR.—Julia Arthur has made a big hit as leading lady of the Harkins' Dramatic company in St. John, N. B. On last Monday night she appeared as the heroine in The Black Flag and though little opportunity was given her, she showed that she possessed many attributes that mark her as one of the coming actresses of the day.

TANNER.—Cora Tanner is expected home from Europe to-day (Wednesday). She will at once begin rehearsals of her new play, One Error.

PITHY.—The Sacramento correspondent of THE MIRROR, in a pithy letter this week, indignantly resents the criticisms of W. H. Crane on California and the Californians. In a few lines our correspondent, who does not believe in padding his letters these July days, strikes from the shoulder in plain, unequivocal terms.

FRIEDLANDER.—Manager Friedlander, of the Marquam Grand Opera House, Portland, Oregon, is the recipient of many pleasant notices from the press of that city for the manner in which he has conducted the business of the house for the season just closed.

SMITH.—Mrs. Sol Smith and her daughters, Alice Brown and Little Elma, are spending the Summer at Long Branch.

COGHLAN.—Rose Coghlan is negotiating with Edwin Royle for his new comedy-drama, Quicksands. The play will have a metropolitan representation shortly.

KAHN.—Julius Kahn has determined to retire from the profession. He resigned the Vice-Presidency of the Edwin Forrest Lodge of the Actors' Order of Friendship, and left for San Francisco on Sunday last to engage in active mercantile pursuits in that city.

HOLMAN.—Jeannette Holman, who died at Philadelphia last week, had been a popular and talented member of the Duff and other opera companies. She was the wife of John Williams, the property man of the Broad Street Theatre in Philadelphia.

SHERWOOD.—Mollie Sherwood, who recently sang the principal operatic roles in The Gondoliers and Olivette, has been engaged to sing in The Fakir company next season.

AT THE THEATRES.

HARLEM THEATRE.—OFF THE TRACK.

George Lawrence	F. G. Renolds
Dick Ray	R. Powell
Rev. Wilfred Beaumont	R. L. Taylaure
Deacon Foley	J. J. Coleman
Barney O'Neil	Ed. Clifford
Sandy Jack	S. C. Halpin
Tom Sullivan	J. Morton
Tillie Melrose	Tessie Deagle
Hag Brown	Mrs. Ed. Clifford
Nell Brown	Minnie M. Kisselle

F. G. Renolds, "a young and romantic actor from Australia," as he is styled on the bill, made his first bow to an American audience at the Harlem Theatre on Monday night in a drama of his own entitled Off the Track.

The play certainly does not drag for lack of thrilling and melodramatic incidents, for it contains three attempted lynchings, a bank robbery and three murders. It has some strong passages but they are neither striking nor frequent enough to redeem their surroundings.

The plot is too long and too intricate to narrate here. It hinges on the usual melodramatic accessories—a blood-sealed oath of vengance, an innocent man accused of the crime of another with the ultimate conviction of the guilty party and happy consummation of the vow.

Mr. Renolds as George Lawrence, a young clergyman, was earnest and conscientious, but was seriously handicapped by an extremely slow and labored method of enunciation which, at times, almost verged upon affectation. In the closing scene of the last act he seemed intensely nervous, which, no doubt, was attributed in some measure for his uncertainty in the lines. Indeed, in this last particular, all the company were at fault.

Miss Kisselle as Nell Brown was pleasing. She would have been more so if she had not been afflicted with a general unfamiliarity with the text. Mr. Coleman as Deacon Foley and Mrs. Ed. Clifford as Hag Brown were acceptable. The rest of the cast were only so-so.

KOSTER AND BIAL'S.—VARIETY.

On Monday evening a large audience enjoyed heartily a big programme at Koster and Bial's Concert Hall. The bill included the burlesque on Madame Angot's daughter, the clever acrobats Mazuz and Abacco, Carmencita, the four Gaisty skirt dancers, and the pantomimic divertissement, The Doll's Fairy.

The new sketch by the Wood family, Erie's Birthday, is neither funny nor clever. The sooner it is taken off the bill the better. With this exception, Koster and Bial's furnishes an excellent entertainment.

TONY PASTOR'S.—VARIETY.

A capital entertainment was given at Tony Pastor's last Monday evening, Maggie Cline being the principal attraction. Among the other performers were Dick Carroll, Louise Foster, Theo. Hines and Remington, the Fullers and Somers and Boshell, who all came in for lots of applause.

A New Grand Combination of Specialty Stars have been engaged for next week.

AT OTHER HOUSES.

It is getting somewhat repetitious to report week from week that there is nothing new at the theatres. Such is the case, however, with the exception of a minor production in Harlem, and theatregoers in search of novelties must abide a wee and rest their respective souls in patience. Even The Sea King has silently stolen away and left Palmer's Theatre without a tenant for the present. The Duff Opera company, however, is due there on Aug. 4 with The Red Hussar, so that the house will only remain dark for two weeks.

The list of coming events that cast their shadows before, includes the reopening of the Lyceum by E. H. Sothern on Aug. 18, when he is to produce Jerome K. Jerome's new play, The Squire of Woodbarrow Farm. On the same evening the doors of Daly's Theatre will be thrown open for Sol Smith Russell to try Dion Boucicault's new play, The Tale of a Coat, on the metropolitan critics; Francis Wilson will also seek critical favor in The Merry Monarch at the Broadway Theatre; a play called Christopher Columbus, or the Discovery of America, will have its initial performance at the Windsor; the International Vaudeville company will open the season at the Union Square; Fay Templeton will make things lively at the Fourteenth Street Theatre with her new burlesque, Hendrik Hudson; and the Hanlon-Volter and Martinetti English Pantomime company are to play an engagement at the Academy of Music—all on the same evening, Aug. 18.

Before that eventful evening comes to pass, however, the critics will have to pass judgment on McKee Rankin in The Canuck at the Bijou next Monday night, while on the ensuing Monday The Balloon at the Star Theatre will require critical attention.

The Third Avenue Theatre will fall in line on Aug. 11 with a new war play called Fort Donelson, while the Grand Opera House and The People's Theatre are not to open their doors till a week later.

Meantime De Wolf Hopper will endeavor to provide melody, mirth, and sentiment with Castles in the Air at the Broadway; and The Brazilian and the Roof Garden concerts are in nightly session at the Casino.

It is announced that Messrs. Stanton and French have revised the two ballets, choosing the National Flower and Peace and War, at the Madison Square Amphitheatre, by adding some new movements and picturesque groupings. Herr Strauss changes his programme nightly, and the waltz selections are always enthusiastically received.

TWO THAT ARE HONEST.

The Metropolis, July 27.

Some of the rascals who print circulars for theatrical managers and call them dramatic papers are whining that I intended to include the *Clipper* among subsidised weeklies. This, like everything else these scallywags print, is deliberately untrue. The *Clipper*, under Frank Queen and his successors, has been proverbially independent and impartial. The *Clipper* does not interfere with THE DRAMATIC MIRROR, nor THE MIRROR with the *Clipper*. They are different in their methods, but alike in their honesty and enterprise. Together, they cover the whole field perfectly, and leave no space for the sheets which tell us what Manager Miner thinks of his own theatres and how the Dalys admire Ada Rehan $3,000 worth.

RATIONAL, SENSIBLE AND FEASIBLE.

The dramatic critic of the *Herald*, writing in Sunday's issue of the plan to establish an American Théâtre Libre—the outline of which appeared exclusively in THE MIRROR and the *Herald* on Thursday of last week—has this to say in commendation of the idea:

The idea of founding a "Théâtre Libre" on this side of the ocean has been in the air for some time past.

And there I rather feared it would remain.

The usefulness, if not the need, of some such scheme as that which M. Antoine has worked out in France was plain. But this very plainness was calculated to make one sceptical.

The simplest things, the best, the most practical, lie often next us. We pass them by—because they are so evident. We might have realized a hundred dreams before it occurred to us that we might learn a lesson from the story of M. Antoine and his companions.

It was for this that I forebore to draw a moral the other day in telling the tale of the Théâtre Libre.

I see now that I might have been less guarded. For the lesson has been learned. The example has been studied. And before the Londoners have licked their Théâtre Libre into shape (they have been hammering away at it for months already) we may have a "Free Theatre" of our own in New York, much to the benefit of dramatic art, dramatic literature and dramatic authors.

I do not know when, how or where it will be founded, nor, at this stage, need we go too closely into details.

The one fact worth noting is that an attempt will be made to emulate the Théâtre Libre.

There should be comfort in the thought to young authors of talent who think they have not had justice.

Will the scheme prosper?

Well, that depends in a large measure on the men who execute it and still more on the degree of interest it may arouse among our writers, our actors and our few dilettanti.

It is in the nature of things that at the outset an American Théâtre Libre should have small public importance. But that may come a little later.

The object on the start should be both higher and narrower than that of ordinary theatres. The motto of the Théâtre Libre must be "Art for art's sake."

The motto of most theatres is "Art for the sake of profit."

This is sometimes shortened—to "Profit."

To win sympathy the aims of the projected institution—foundation is perhaps a better word—must be strictly non-commercial.

To pit the Théâtre Libre against the ordinary playhouse would be absurd if it were not impossible.

Far from being a rival to the Madison Square and the Lyceum, it should be made a valuable adjunct—a school and a trial ground, standing to them roughly in the relation which the Odéon should, but does not, hold to the Théâtre Français, the Luxembourg to the Louvre, or more properly, the Salon to the Luxembourg.

It should be open alike to the foreign and to the native playwright. Merit should be the one criterion in judging the works submitted to it—meaning inherent merit, literary or dramatic, regardless of ulterior considerations.

The American Théâtre Libre would be the natural outlet for the sucking Ibsens, the Tolstois, the Howellses, the Pitches, the Brander Matthewses, the Edgar Fawcetts, in whom the literary light burns brighter than the dramatic genius. There they would win recognition for their special gifts, learn their strength and weakness, correct their faults and get the rare advantage of being "produced"—without running the risk inseparable from public performances.

From time to time it would be well to revive the less known works of Farquhar, Congreve, Vanbrugh, or of the minor Elizabethan poets. But not too often.

The great and ruling purpose of the management should be progressive and aggressive. To the Théâtre Libre should come the reformers, the destroyers, the regenerators of the stage. All innovators of talent should be welcomed.

Even the "faddists" should not be excluded from the temple. They should be given a chance of testing their theories, of proving their beauty or exposing their emptiness.

If it did no more than let the air out of some windbags we wot of, the Théâtre Libre would not have been quite in vain.

If it only helped to check the imbecility which swamps the contemporary stage it would have justified its being.

But who can doubt that it would do far more than this? That it would develop young talent, redress the wrongs of neglected talent, perhaps—who knows?—reveal the coming playright in whom we place our hope of seeing the American drama lifted to a higher and nobler rank than it now occupies?

The projectors of the new Théâtre Libre, whoever they may be, will have to brave some gibes, some sneers, some jeers, some enmities, some eabousies. They will be chaffed as "cranks," derided as dreamers or gently patted on the back as utopists.

I don't think they need mind trifles of that sort. In any case they must expect them. No new idea escapes mockery. And "Art for art's sake" is a very new idea on Broadway.

When, however, it becomes clear that there is no selfish thought behind the scheme, that it is meant to further the best interest of the stage, to foster literature, to fight routine, to give new life to the drama, to test new dramatic methods, to examine new histrionic principles there will be no room left for ridicule.

M. Antoine has won his fight in Paris and I cannot see why the American Antoine or Antoines (for I am as much in the dark as the rest of you regarding the persons concerned in the project) cannot succeed as well.

Little money is required to give the Théâtre Libre a start here. Little money, but a good deal of enthusiasm and energy.

I hope in the Théâtre Libre. I believe in it.

Not *quia absurdum*. But because it would meet a want. Because it is rational and sensible.

And feasible.

MARIE GREENWOOD'S VENTURE.

Marie Greenwood, who is to lead an opera company next season, under the direction of John H. Robb, has been so much talked about and commended for her vocal talent, that a few details concerning her career may be of interest.

To a MIRROR representative yesterday Mr. Robb said that Miss Greenwood was a native of Memphis, Tenn., where she made her début in Fra Diavolo in 1875. Later on she joined Emma Abbott's company, singing minor parts and doing special chorus work. Some time after this she essayed the prima donna role at a benefit performance of the same company, and her success was such that she became ranked with the best of our leading comic opera singers. The following season Marie Greenwood possessed a company of her own, and with Tagliapetra as tenor toured the entire country. Her success left nothing to be desired.

Feeling the strain of traveling for any length of time too great, Miss Greenwood for a short period entered the concert field. After the desired rest, she again consented to go on the lyric stage, and joined the Grau Opera company. But her concert experience had not been lost time. Besides having brought her before the best and most critical musical audiences, it had permitted her to pursue her studies in dramatic art.

The newly organized company which Miss Greenwood will lead next season will consist of thirty-five excellent singers and an orchestra. Miss Greenwood will be supported by Joseph Fay, baritone; W. P. Guiberson, tenor, and Minnie La Rue, soprano. The season will open on Sept. 8.

THEY GO SLOW.

The town of St. John, N. B., would not be a bad place for theatrical companies, if a little enterprise were shown by the men who have the theatricals of the city in their care. But they are slow—wofully slow. Five years ago a MIRROR reporter visited the town and found that a new theatre was being talked of. Early in the present month he paid the place another visit. What was his surprise to find that the foundations for the new structure had been laid!

At this rate in another five years there will be a new theatre in the town.

REFLECTIONS.

LAWRENCE WILLIAMS has been engaged by C. R. Gardiner to play the leading part in support of Tony Farrel and Jennie Leland in The Irish Corporal.

DIXON AND MACK'S new spectacular production King of the Knights will be given a week's trial at the Harlem Theatre on July 28. Among the company engaged are Beatrice Norman, Jessie Wallack, Little Eveleen Dougherty, Tessie Deagle, Minnie Kusel and Messrs. Gelpin, Mack, Vaughn, Crump, Powell and Denier.

JAMES B. MACKIE'S Grimes' Cellar Door company will play a preliminary season of two weeks before opening their regular season in Philadelphia on Sept. 8. The company is all engaged, and everything, including scenery, properties, etc., in order for the first rehearsal, which will take place shortly.

THE new drama by Wilson Barrett and Hall Caine, Good Old Times, will open Colonel Sinn's New Park Theatre, Brooklyn, Aug. 18. The play was purchased by Colonel and Walter Sinn immediately after its successful production at the Princess' Theatre, London. A strong company has been engaged.

AMONG the passengers who sailed from Liverpool last Saturday for New York by the *Umbria* were Mr. and Mrs. Tony Pastor, Bessie Bonehill, the Sisters Hedderwick, Edith Vincent, Charles Hayton, Edith Hayton, Mr. and Mrs. Hayton and Gussie de Forrest.

THOMAS W. KEENE'S season opens in Virginia, Aug. 18. Mr. Keene will produce his new play, Launcelot, at the New California Theatre, San Francisco.

ANTHONY J. GRAY, who is now filling an engagement as an orchestra leader at Morehead City, N. C., has signed to go with the company of Charles T. Ellis next season as musical director.

GEORGE H. MURRAY is due in Boston the last week in July, to herald the arrival of The Sea King at the Hollis Street Theatre on Aug. 18. Manager Gilmore has engaged Mark Smith to assume the title role of The Sea King and Robert Graham to fill the part of Don Bamboula.

LIZZIE EVANS will open her season at Rockland, Me., on Aug. 9. Her repertoire will consist of The Buckeye and the new version of Fogg's Ferry. During the season Miss Evans is to produce a new society comedy entitled A Little Barbarian by Charles T. Vincent. She will be managed as heretofore by Charles E. Callahan, with Will J. Duffy as business manager.

A STOCK COMPANY has been organized to give one performance each week at Green Bay, Wis., and to play two or three nights a week in neighboring towns. The first of these performances was given at Green Bay on July 14. The company includes Charles Sullivan, Robert Bonclerie, Gustave O'Callahan, Thomas Hampton, Louis Loutz, Nellie Granville, Emma Bersie, Carrie Wimler, Grace Jackson and Edward L. Lee, manager.

MAUDE GRANGER closed her Spring season in Duluth, Minn., on the 12th inst., and commenced her Summer season at Miles City, Montana, on last Friday. Her company, with the exception of John Findlay, who has gone back to Daniel Frohman, has been retained. Mr. Findlay's place has been taken by Charles Mestayer. Inherited has made its reputation as a successful play. It will be seen in San Francisco in September.

EFFIE ELLSLER will play two engagements in this city next season—one in October and the other in January.

PROFESSOR WORTH'S new museum on Sixth Avenue and Thirtieth Street is nearly completed.

AN interesting feature of next season's productions will be the five-act romantic drama of Faust and Marguerite by the Roberts-Sailer company. The play is an adaptation from Goethe's tragedy by J. B. Roberts and will be produced under his personal supervision. Marie Sailer will appear as Marguerite and J. B. Roberts as Mephistopheles. The scenery and mechanical effects will be the same as those used at the Walnut Street Theatre, Philadelphia, where the play ran a hundred nights to crowded houses.

ELMER E. VANCE has engaged W. J. Dixon for the part of the station agent in The Limited Mail. Charles E. Huntington, the baritone, has also been engaged by Mr. Vance, and is to play a tramp part in the same piece.

HAL REID writes that the report of his company having gone to pieces in one of the small towns near St. Louis is incorrect. He claims that Miss Loring and Miss Clarke were paid in full up to the time they left, and that his company is at present in good running order at Green Lake, Wis.

RICE'S World's Fair Minstrels are early in the field and hope to stay late, having opened their season at Elizabeth, N. J., on July 17. Billy Birch and Bob Slavin have been engaged as endmen, with J. D. Green as interlocutor.

DISENGAGED LIST.

LEADING.

MYRTLE BAXTER, 223 Livingston St., Brooklyn.
LODUSKI YOUNG, 1747 Madison Ave., New York.
ETHEL TUCKER, Care MIRROR.
LOUISE WARRENTON, James St., Sing Sing, N.Y.
PEARL EYTINGE, Care MIRROR.
STELLA REES, Care MIRROR.
FLORENCE HASTINGS, Care MIRROR.
CORA EDSALL, Care MIRROR.
AGNES ROSELLE, Care MIRROR.
LETTIE ALLEN, Englewood, Ill.
MARIE HILLFORDE, 240 West 40th St., New York.
JULIA ARTHUR, 223 West 24th St., New York.
ROSA RAND, Care MIRROR.
MARIE BURRESS, Sup'rior Av., Allegheny City, Pa.
MILLY STAFFORD, 100 West 63th St., New York.
MARGUERITE DEAN, Care MIRROR.
EMMA HINCKLEY, 174 East 96th St., New York.

HEAVY LEADS.

GERTRUDE KELLOGG, Port Kent, Essex Co., N.Y.
IVY DARBY, 44 East 29th St., New York.
BESSIE F. HUNTER, Care MIRROR.
JULIA BLAKE, 19 Abbott Court, Chicago.
MARGUERITE SAXTON, 219 13½ St., S. W., Washington, D. C.

JUVENILES.

MARGUERITE SINCLAIR, 834 B'way, Brooklyn.
LOUISE CROLIUS, 67 East 7th St., New York.
RENA MAY, 3722 Hamilton St., Philadelphia.
FANNIE G. BERNARD, Care MIRROR.
KITTY REYNOLDS, 232 East 23d St., New York.
ALICE BROWN, 400 West 57th St., New York.
MAY FREEMAN, 164 East Superior St., Chicago.
FLORENCE BARRY, 347 West 34th St., New York.
LUCILLE LA VERNE, 19 East 28th St., New York
ALICE FAIRBROTHER, Care MIRROR.
JULIET DURAND, Care MIRROR.
MAUDE DE ORVILLE, Lake, Ohio.
AGNES DALE, Winchester, 31st & B'way, N. Y.
CLARA KNOWLES, 230 Livingston St., Brooklyn.
ALMA AIKEN, Care MIRROR.
NELLIE GRANVILLE, Green Bay, Wis.
ELLA GRANVILLE, 60 East 10th St., New York.

JUVENILE LEADS.

VIRGINIA PAYNE, Care MIRROR.
NINA LANSING, Care MIRROR.
FLORINE MALCOLM, 50 Washington St., Dorchester Heights, Boston.
ANNIE MORRILL, Care MIRROR.

COMEDIENNES.

GERTRUDE FORT, 221 East 12th St., New York.
JENNIE SATTERLE, Care MIRROR.
LEONA FONTAINEBLEAU, 319 East 14th St., N.Y.
GLADYS MOHUN, 914 Harlem Ave., Baltimore.
MILLICENT BOURKE, 195 Oakley Ave., Chicago.

INGENUES.

LOIS SHAW, Harris St., Parkersburg, W. Va.
MARIE CARLYLE, Gedney House, New York.
MAUD HUNTER, 306 West 27th St., New York.
FLORINE ARNOLD, Lakeside Ho., Eastport, L. I.
HÉLENE BROOKS MESTAYER, Patchogue, L. I.
PAULINE WILLARD, Care MIRROR.
LILY MADISON, Care MIRROR.
RACHEL BOOTH, 124 West 45th St., New York.
TERESA EARL, P. O., New York.
MARIE DORAN, Care MIRROR.
EUNICE HAWLEY, Care MIRROR.
EDITH TOTTEN, 384 8th Ave., New York.
ELSIE GLADYS, 109 West 64th St., New York.
ALICE WAKEFIELD, 1933 I st, N. W. Washin'ton, D.C.
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GLEANINGS.

A NEW star is to be introduced shortly to the theatrical firmament by Signor D. de Viro. It is a singer named Alina Alhaiza, who has already made a name in European cities. She is said to be the peer of Ilima di Murska. Her voice is a high soprano. She is able to reach, easily, high E. She is also said to be very pretty. Mlle. Alahiza will be the principal member of a grand operatic concert company that Signor de Vivo is organizing for a tour next season.

KLAW AND ERLANGER have completed a forty weeks' tour for Denman Thompson's Two Sisters' company. It will open at Bangor, Maine, on Sept. 2.

DAVID BELASCO and Henry C. De Mille are now in this city, having arrived from Echo Lake, where they have finished two acts of the new play they are writing for Charles Frohman. Consultations are now being held with W. H. Day, of the Lyceum Theatre, who will shortly commence work upon the scenes of the piece.

HELEN WINDSOR, who is to design the dresses for Charles Frohman's new company, sailed from London on Saturday last, with the Parisian styles that are to be worn by Sydney Armstrong, Odette Tyler, Maud Adams and Maud Haslam, of the new organization.

CHARLES B. JEFFERSON returns from his Summer vacation on Aug. 1 to begin preparations for the production of The County Fair at the Columbia Theatre, Chicago, on Aug. 24.

FREDERICK PAULDING intends to engage three prominent scenic artists to prepare for the scenery of his new play, The Struggle of Life, with the object of giving variety of style to the various settings.

AL. HAYMAN is negotiating with Frank W. Sanger for twelve weeks for the Gaiety Theatre at the Broadway Theatre, instead of the eight already secured. Manager Edwards writes Mr. Hayman that the company closed on last Saturday night the most successful engagement yet played at the Gaiety Theatre, and that on Monday they began their provincial tour. They will sail from Liverpool in time to open at the Broadway on Nov. 25. A number of new English songs have been secured.

BERTHA FISCH, who is summering with her mother at Atlantic City, has entirely recovered from the injuries she sustained in the railroad accident while traveling with The Pearl of Pekin company last season. She has been re-engaged by Manager Edward A. Stevens for the role of Fennetti.

MANAGER GRANDIN has engaged Charles Townsend, the playwright and actor, for the part of Maurice De Franco in Eugenie Le Tour, the play in which Eva Mountford is to star during the coming season.

THE U. S. MAIL is to be produced at the Chestnut Street Theatre, Philadelphia, on Sept. 1. The character of John Moneymaker, which is to be personated by Samuel Reed, is said to have John Wanamaker, the Postmaster-General, as its prototype. The cast will include besides Mr. Reed, E. J. Connelly, Georgie Parker, E. J. Herron, Maggie Fielding, Marie Bockell, Billy Robinson, Belle O. Lynn, Harry Lynn, Lydia Clarke, and Virginia Ross.

JOHN J. MCNALLY'S new farce-comedy, A Straight Tip is to be be produced in Boston at the Hollis Street Theatre on Sept 8. James T. Powers will be seen in the star part and Toma Hanlon is to create the soubrette role. Other members of the company already engaged are Peter Dailey, John Sparks, Jerry McAuliffe, F. G. Ward, Delia Stacy and Eloise Mortimor.

CHARLES E. VERNER will open his fifth season in Shamus O'Brien at the Windsor Theatre, New York, on Aug. 25. He is to go on a tour through the English provinces next Spring in a new play called The Darby.

THE members of Robert Downing's company will include Eugenie Blair, Estella Davis, Adele Durand, J. L. Saphoré, Clarence E. Holt, W. S. Hart, William Bray, Max Von Metzger, Gustave Armstroff, Doren O. Oliver and "Baby" Vivian. The season is to open at Detroit under the management of Thomas A. McKee.

THE ACTRESSES' CORNER.

GETTING MARRIED.

Directly Dolly came in I knew she had something on her mind. After making some uncertain conversational dabs at the weather and the 'Stepping Stone' and Palmer's whiskers, she dribbled into a sombre-eyed silence that really alarmed me.

When I put my head under her chin saying "what is it?" instead of, as usual, flopping her head on my knee, and crying away some half-colored blues, her gaze deepened and she said:

"Polly—I believe I am going to get married."

I followed the "business" directed for discovered and grief-stricken "adventuresses" and suppressed my emotion.

"Do you want to, dear?" I asked.

"That's it; I don't know."

"You will find out, won't you, Dolly, before you do it?"

"It's so blank hard to find out."

Nobody could scold Dolly for swearing. Her honest baby eyes and pretty red lips and childish voice robbed profanity of all but the alien charm her dainty rendering of it gave. I felt rather in the dark.

"Do you like him, dear?"

"Some, not much." The color came up to under her fluff of bangs and her eyelids trembled a bit in her effort to keep her glance steady.

"You have liked other people, though."

"Oh, yes; but it *never* occurred to me to marry them."

"Is this one different?"

"Oh, very much different," she cried enthusiastically. "He makes me mind him. He is always dignified; he never goes down on his knees, and he is so nice when one is tired."

"But, dear heart! that is not enough to marry a man for."

"Yes, I know." Evidently she felt as mixed and uncomfortable as before I went on trying to get at the difficulty.

"How about the stage?"

"Yes."

"Would you go on acting?"

"No; he wouldn't let me. Besides, I don't want to act after I am married. I have always said I wouldn't."

"Do you care enough about him to—."

"I don't know," and she began to whimper—then, having melted so far, she plunged into explanations.

"He's awful nice. I always thought I liked to be independent and do what I want, but he is so nice and gentle, and it seems as if it would be rather nice to be looked after and taken care of like—like any one—only—I wouldn't like to have to mind, I know I wouldn't. The minute he began exercising his 'authority' I should want to throw up the engagement, contract or no contract. Then to always have a man around and not to be able to say 'go home,' because he would *be* home, and—and money. I have always paid my own bills; it wouldn't seem decent to have anybody giving me money to buy dresses, and not being able to up and go to New York if I wanted to, or to take a fly for the Summer with some girls, and then"—shamefacedly—"men—you see, I have always had men around more or less. Of course I have never cared about them and they are a nuisance, but if somebody wasn't falling in love with me all the time I would feel sort of neglected; I would, indeed, and I don't suppose he would see it that way; besides sometimes I like people and it would be awful if he didn't sympathize with me, and I really don't believe he would—and—oh, there are such a lot of things!—to have to tell him everything and"——

"I guess you are not very much in love."

"Polly, don't be like other people—even if one is in love one ought to be sensible and it is certainly only sensible to get an idea of the business of a part before you think of playing it."

When Dolly rounds on me I always feel very small.

"You see, dear, I don't quite grasp the situation yet," I said meekly.

"I want to consult you because there are so many things to think of," said Dolly. "For instance, what would I do evenings?"

"What other married people do I suppose."

"But what *do* they do—and would I like it? Of course he would not be in love with me always. They say one can never count on that, and besides it would really get tiresome to be always making a fuss over each other."

"Marriage must sooner or later adjust itself to a basis of comradeship, I suppose, or be a failure."

"How you are talking! How can I tell if that would happen?"

"Are your tastes similar—do you like to be with him because he amuses and and entertains you? Can you be with him without talking and not feel tired?"

"Hours!" said Dolly in a hollow voice, and blushed furiously.

"Is he the sort of fellow to whom you would go if you got in a tight place—whom you would feel like consulting in a difficulty?"

"Oh, dear, what a lot of questions you ask!"

"Why do you like him? What do you like about him?"

"Oh! I told you—he's big and he makes me mind him, and he is stern and cross usually, but so gentle to me that it seems all the nicer—and when he minds me it isn't because he has to, but because he wants to—and—he is big!"

"Has he ever been cross to you?"

"Yes."

"What did you do?"

"Cried."

"What did he do?"

"Said 'Don't be a blank fool.'"

"How did you like that?"

"I liked it."

"Oh, Dolly! how do you think you would like it for a steady thing?"

"Oh, murder! I'd die!"

"Yet, dear, temperament and temper do not change. If that is the way he talks to people he would probably talk so to you, wouldn't he?"

"I guess I won't get married." There was a pause, then she went on:

"Anyhow, what do I want to do it for? I've got a career before me. I may be something some day, and I have always wanted to be. I can make all the money I want. I can go anywhere I want and do what I please. I always have plenty of people around to do things for me and tell me how nice I am. What on earth do I want to get married for, anyhow?"

"Why do you?"

"But, Polly, I get so lonesome, and it's so miserable to go knocking around, with nobody caring specially, and one gets so deathly sick of these men! men! men! always pretending a lot and saying more; who have to be bullied to keep them decent to one; who only respect one if one ill-treats them; and it would be so nice to have a right to do things for somebody, instead of sewing buttons on, and all that, promiscuously tinhe company, and to be just like anybody else, and to have a place that belonged to one with things on the walls and a doormat with 'welcome,' and stationary tubs and bay windows, and to have people not dare make love to one, and not to have to laugh at things because you can't resent them, and—oh, well! I am tired."

"But, dear heart, it would not be fair to a man to marry him just because you were 'tired.'"

"No?"

"Don't you care for him any more than that?" Dolly's brows screwed fretfully, then she said, checking her remarks off on her pink fingers:

"If he were to up and start for Australia I should howl at the top of my voice; if he went just the same, I should march after him; if I thought he liked any other girl as well as he likes me I'd hit her over the head with a brace; if—oh, yes, I suppose I care about him."

"If he got angry at you?" her lip trembled.

"I'd ask him to forgive me whether I had done it or not." The little face looked earnest, and something in her widened eyes made my heart ache. "Dear, you are bound to be unhappy if you expect to go through life 'minding' and conciliating and being meek——"

"Yes, I know it!" she cried. "The whole thing is an awful nuisance. I don't have a moment's peace any more. 'Will he come?' 'Why doesn't he come?' 'Is he angry?' 'What have I done?' 'Will he like this?' 'Will he think well of that?' 'Where is he now?' 'What is he doing?' And when he isn't around it's as if I were leaking out of one of my veins and getting weak from it, and every change that comes on his face I watch; and I always think I see him everywhere, too, and everyone else seems stupid, and I tingle all over with rage if any one touches me, and I hate all the men that are in love with me, and I feel nice and respectful of myself because I must be something nice since he cares for me; and I am glad my hair is pretty, and I love my hands because he said they were small and pink inside—and——." Dolly's eyes were shiny and her face was pretty as I had never seen it. When she got breath she went on:

"Still, there are so many things to think of. Everything I do now pleases him, but he might get tired, one can't always be doing something different, and if he got tired he could go to his club and all that, but where could I go; we are both of us awful glad to be together now, but maybe it's a good deal, because there are long waits between always, if there wasn't any going-to-theatre-time, or going-home-time, if he could always see me as long as he wanted, would he want to? I always amuse him now, but after he got to know all my ways do you suppose they would take as they do now? And oh! the life would be so different for me, wouldn't it; with nothing to do, and having to stick to it whether you wanted to or not!"

"Dolly, dear, I don't seem able to help you."

"Oh, I guess nobody is. I wish I hadn't ever seen him. I was doing very well, now I am miserable half the time, expecting to be miserable the other half. You ought to see him; he's big, and you mind him because you have to and because you like to have to. Oh dear! I wish I was dead!"

I held her close to me—through her sobbing she protested.

"Why can't folk be able to use their sense just when they most want it? Here am I and I can't tell what I want and what I don't want. I can't decide what to do—and I am afraid not to do anything."

"Why don't you take more time to consider."

"I'm afraid he'll get tired waiting."

"If he's likely to get tired he had better do so before you marry him, hadn't he?"

"Oh, dear!"

"If he won't wait long enough for you to make up your mind he isn't worth having."

"Oh, my goodness!"

"Why don't you send him away for a while?"

"I'm afraid he would go."

"Suppose he did?"

"I'm afraid he wouldn't come back."

"Try to think of something else—or somebody else."

"That's a downright fool thing to say—I can't."

"Dear Dolly what can I do?" She suddenly caught her breath.

"What time is it?"

"Three-thirty."

"Oh! I have to go! He's coming to the house at five—I wouldn't like to be late."

"But, dear, you are only fifteen minutes' walk from here."

"I know, but he might come early—goodbye Polly, it has made me feel ever so much better to talk it over with you."

"Have you made up your mind?"

"No, it isn't that, but I don't want to as bad as I did."

I don't know yet just what the last remark meant. I wonder if Dolly will marry him? I wonder if it will turn out well? Dolly—you remember her—Dolly Skit who got into the "mess" last Summer. Think of Dolly getting into this sort of a "mess!" Poor Dolly!

POLLY.

HEARTBOUND AND ITS AUTHORS.

The romantic society drama entitled Heartbound, which had its first production at the Lyceum Theatre, Cleveland, on July 7, gives promise of being a strong play. It received very flattering commendation from the entire press of the city where it was produced. The piece was written by Harold Bushea and James Kelly, who have been prominent figures in amateur theatricals in Cleveland.

The plot is said to be absorbingly interesting throughout. The motive is of the Enoch Arden type, but the story evolved is original and well wrought out. Isabelle Vernon, the heroine, was left in destitute circumstances by her husband, Herbert Eldon, when he is ordered to Africa with his regiment. Supposing her husband dead, she marries Rodney Vernon. Eldon's return to England places her in a position from which she is about to escape by flight, when he, being discovered with his arms around her, is shot dead by Vernon. She becomes crazed, and, taking a dagger from her hair, stabs the murderer to the heart. What becomes of her is left to be imagined, as the curtain falls while she leans over the dead body of her second husband.

There are three acts, in each of which the perplexities of the situation are depicted in strong colors and with considerable skill, a subsidiary story of love and comedy being interwoven.

The play had the good fortune to be interpreted by a capable company. Sydney Armstrong gave a forcible impersonation of the heroine and received strong support from Mason Mitchell and George Fawcett who took the roles of the first and second husband in the order mentioned. Messrs. Bushea and Kelly enacted two of the minor roles very acceptably.

The co-authors who have boldly launched on the uncertain sea of dramatic authorship are young men of culture and natural ability. Mr. Bushea is the son of Major John Bushea, late of the U. S. Regular Army. He is a graduate of the Illinois State University. Mr. James Kelly is a graduate of St. Francis Xavier's College, Liverpool, England. These gentlemen are now at work on a one-act comedy for Rosina Vokes entitled The Major's Uniform.

HE SHOULD BE WATCHED.

Los Angeles Times.

"The old-time advance agent," says THE DRAMATIC MIRROR, "with his obvious methods and boisterous manners has gone, giving place to his more subtle modern successor, the booker. With all his vulgarity and all his faults the old-timer was preferable to the new article. He was just as loyal to 'the show' and a darned sight more honest and self-respecting than most specimens of the latter." The foregoing forcible expression of opinion, while not couched in that elegant and refined diction characteristic of THE MIRROR'S utterances, is so correct that its superfluous energy may pass unquestioned and its conclusions be heartily indorsed. The modern booker deserves to be watched and reported. THE DRAMATIC MIRROR can render a service to the profession and to the general public in exposing the men that, by their crooked methods, are doing their best to bring the stage into contempt.

GOSSIP OF THE TOWN.

JACOB LITT states that his Bijou Opera House, at Minneapolis, on the night of July 5 completed a forty-six weeks' run of uninterrupted prosperity. Treasurer Hayes has rented the house for a season of four weeks, and will play a stock company during this period, putting on a series of popular comedies. Included in his list of people are Frederick Bock, Edwin Barbour, Jesseline Rogers and others. The Bijou's season for 1891-92 will open on Aug. 31 with Mr. Litt's Stowaway company for a week.

FRED. CORBETT has been secured by Nat Goodwin to superintend the staging of the Gold Mine at the Gaiety Theatre, London.

LOUIE K. QUINTEN, who is spending an agreeable vacation with her baby at West Point, Conn., will be seen in a new comedy role, next season, which will give ample scope to her talent.

THE season of the MacLean-Prescott organization will open at Chicago in September.

JACOB LITT'S Big Four Circuit, Chicago, Milwaukee, St. Paul and Minneapolis, is popular with shrewd managers. Of the coming season there now remain but three weeks of unfilled time in each of the four great cities. These weeks are being carefully guarded by Mr. Litt for new and strong attractions that may put in an appearance between now and the opening. A goodly number of bookings have already been made for this circuit for the season of 1891-92. In the latter, by the way, Manager Litt is strictly adhering to the four-weeks' contract rule for the circuit, thus giving companies a full week in each of the four cities.

JULIA ARTHUR has been engaged as leading lady of The Still Alarm company for next season. The organization opens its tour under the receivership of Aaron Appleton at Chicago on Aug. 25.

SIDNEY R. ELLIS, who has been enjoying a vacation at his place in the Adirondacks, returned to this city last Monday to prepare for the opening of C. A. Gardner's season, which occurs in August at the Bijou Theatre, Pittsburg.

MANAGER WILLIAM HARRIS, of the Boston firm of Rich and Harris, came back from Mount Clemens last week feeling much refreshed by his sojourn there. He is now up to his ears in the business connected with the theatres and road ventures of his firm. The George Thatcher Minstrels will be the first to open, their first performance being announced for July 25, at Hartford. Mr. Harris states that the proper title of the big combination, which opens on August 25 at the Academy of Music in this city, is The "Hanlon-Volter and Martinetti English Pantomime and Novelty Combination." This is a long and ambitious title, but the show itself will be of even greater magnitude, numbering as it will nearly half a hundred of the best artists to be found on the other side.

GRANT PARISH has been engaged by Lydia Thompson as her advance agent.

THE Shea company has no reason to complain of bad business during the past season. All along the line they have done remarkably well. Their next season will open at Lynn, Mass., on Sept. 1, when Thomas E. Shea will present Dr. Jekyll and Mr. Hyde. The greater part of last season's company will be re-engaged, the only newcomer thus far being Mrs. Harry Bloodgood as soubrette. Another play which Mr. Shea has secured is Edwin Arden's Barred Out.

CHARLES A. GARDNER'S Fatherland will go out next season with a strong company, new scenery and new paper. Several new musical features will be added also. Mr. Gardner's new play will be produced early next Spring at a prominent city theatre. If a success, Manager Ellis will keep it on for a run.

ARTHUR C. PELL is writing the incidental music for Tommy Russell's Prince and Pauper. A number of old English airs will be used.

CHARLES A. GARDNER purchased several valuable lots, last week, in the Bedford district, Brooklyn. He intends building a thirty thousand dollar apartment house.

EDGAR STRAKOSCH has been re-engaged by W. T. Carleton for next season, but will go with the company as business manager, instead of in advance, as heretofore. Clara Lane and J. K. Murray have also been re-engaged for next season. The company is booked for Buffalo on a large certainty for the week of Aug. 18.

JAMES B. MACKIE will introduce a new topical song entitled, "The Rats Have Got Him," next season, in his farce-comedy, Grimes' Cellar Door.

MARCUS MOriarty has been engaged for next season by W. W. Tillotson to play a strong character part in Overlook.

THE members of the Carleton Opera company are warm in their praises of the dressing-room accommodations at the Star Theatre, Buffalo. It appears that the theatre is kept cool throughout by apparatus which works as well for the actors as for the audience. This is as it should be.

THE DRAMA IN ITALY.

From our own Correspondent.

ROME, July 9, 1890.

It is not often that an original comedy has success on the Italian stage, although Italian dramatists, however *incompris* in their own country, have been plagiarised by French authors, who rob the original picture and surround the copy by a new frame, the beauty of which makes one forget that it *is* a copy—or, if remembered, the copy is thought better than the original.

To mention but one work among a hundred, Odette is almost word for word an adaptation of an old Italian play called Fault Avenges Fault. Ferrari's works are all masterpieces, although—as he always wrote with a moral in view—they end tamely and unsatisfactorily for the public.

Giacosa confines himself to mediæval subjects and writes mostly in verse. His Game of Chess is a favorite benefit-piece for our leading ladies. Marenco, Muratori, Montecorbeli are more modern.

But the real giant of the modern Italian stage is Cavalotti, some of whose scenes—taken separately—are worthy of Shakespeare. He has also the talent of being natural, a rare gift in Italian literature, which is spoiled by being written in quite a different manner from the spoken language. Cavalotti's plays have not yet crossed the Alps.

Cossa gave promise to become very great, but he died too soon. His Nero, however, should be tried by some good actor in America.

Some years ago Udicalvi gave us a Mary of Magdala, which might also be given on the English-speaking stage. When it was announced the Vatican protested. The manuscript was sent to the Vatican to be read, and the Vatican approved. When performed it did what few plays can do—pleased both Clericals and Radicals.

It is not a Passion Play, by any means. Christ is never seen, but only spoken of as the Master, and yet a religious sensation is experienced as great, if not greater, than if the personage were introduced.

I remember once proposing the play to a great American tragédienne. She agreed that the part was superb, but she was afraid to produce the play.

Social modern comedies here are nearly all translations from the French. German low comedy is also in favor in Italy, especially War in Peace, the Rape of the Sabines, and the like.

Ibsen does not take. He is too lang-weileg (monotonous) to please the Italian public, which loves either to laugh at coarse jokes, or to be held spellbound by love, passion and murder.

Shakespeare—perhaps on account of his love, passion and murder—is, on the contrary, a great favorite in Italy, as well with the public as with the actors. No actor of note, indeed, considers himself finished until he has achieved a triumph in Shakespeare.

The greatest Othello now on the Italian stage is Maggi, and the greatest Hamlet is Emanuel.

Maggi is also a good Romeo, but we have not yet a Juliet worthy to play with him.

Every Italian actor and actress of distinction travels about with a separate company, and thus it is rare to find a good young leading man or woman in one company; for so soon as either actor or actress attains popularity he or she makes up a company and, as a rule, all are nonentities except the star.

We have now two rising leading ladies whom you will doubtless see some day. One is Teresini Mariani, who not long ago turned the heads of all the European colony in Egypt, and who is now in Rome, playing comedy one night, drama the next, and tragedy the third. She is an actress of all work, and must be, according to the present condition of the Italian stage, which demands versatility. She made quite a hit as Juliet for her benefit the other evening, and if you can secure her before she becomes a grandmother, you will be delighted with her.

The other great star of promise is Tina—(a diminutive for Concetta or Concettina) di Lorenzo. Her personal appearance is in her favor. Not that she is a beauty, but she is strange and uncommon looking, which in itself is a fortune in these days.

She is not a child, and she is not a woman. There is something mythical—and mystical about her.

She might have sat to a Greek sculptor—or to an Italian painter of the Middle Ages.

She is a fairy with almost colorless hair, which she wears in one thick plait at the back, like an English school miss.

She does not yet know what passion means; is as simple and unaffected as any girl who has never left her mother's side, and yet the moment she treads the stage, she is transformed into a woman—with all a woman's passions flashing in her eyes and breathing from her nostrils.

Of method she has none, nor has she ever been taught even the rudiments of her art. At present moment there is no living Italian actress that can be compared to her. Defects she has, but you do not see them.

What will this girl become? That is all you can think as you watch her on the stage—so unlike all around her. Will she become a wonder of her age? Or will she, after a few years, sink into insignificance? None can tell. Like Rossini, who once confessed that he did not know how he wrote his operas, this girl does not know how she acts. She follows the inspiration of the moment and is never twice alike.

She has no experience of the stage nor has she any idea of how to make a "sensation," nor even how to set forth the good points of her personal appearance. She has not learned how to walk, move, sit, stand, or look in a theatrical sense, and yet, embryo as she only is, she keeps the public attention riveted on her, whenever she is before the footlights.

If she lives and is allowed to teach herself, Tina di Lorenzo will one day fill the world with her name.

She would have already done so had she been American, French, or English—anything, in fact, excepting Italian.

E. O. B.

W. A. BRADY'S ENTERPRISES.

A MIRROR reporter met W. A. Brady on Broadway yesterday, and gathered a few interesting facts about that energetic young manager's plans for the ensuing season.

"I have just returned from California," said Mr. Brady, "where After Dark did remarkably well. I could not have wished for better business, and this in spite of the hot weather. The piece is doing the Colorado circuit this week. Of course we had that little experience with fire in Salt Lake City on July 3 by which I lost all my scenery, worth in all about $1,500. But in one sense the play will be the better for it, for it will necessitate entire renovation of all our scenic properties. We open the next season on August 25 at Richmond, Va.

"Have you engaged any new people for next year?"

"Yes; up to now I have closed with Edmund Collier, J. W. McConnell, Frank Richardson, Fred Meyer, Frank Frazer, Harry McDonogh, Laura Biggar and Eleanor Barry. Harry Smart will be in charge. I have likewise engaged Kelly and Murphy, the boxers, Sherman and Morrissey the trapezists, and several clever female vaudevillists."

"And what about your other plays?"

"Well, the Irish Arab, with Bobby Gaylor as the stellar attraction, opens Aug. 2. Two weeks later it is due in New York with its entirely new scenery which was not, as was supposed, burnt in Salt Lake City. The company will carry about thirty people, among others being Clarence Handysides, James M. Ward (who, by-the-bye, has not been East for fifteen years), W. C. Deal, B. J. Murphy, James M. Brophy, John Mullers, Marie Réné, Mrs. Carrie Clarke Ward, Jessie Story, the Martini Brothers who claim to be superior to the Craggs, and a group of Nautch dancers. But there is one important thing," added Mr. Brady, "that has contributed to the success of the Arab, and that is its paper. Both for wall and window, the lithos are of the finest kind to be had. We have spared no expense. This, with Bobby Gaylor in such an admirable part, makes the thing a sure winner all along. William A. Thompson will act as advance agent.

"But my highest expectations," went on Mr. Brady, carelessly alluding to the merits of his many companies as it it were the simplest thing in the world to manipulate half a dozen at once, "are built on the new production I propose making—that of The Bottom of the Sea. This play, which is an adaptation from Cortambert's stirring French melodrama, Le fond de la Mer, was originally produced in Paris in September, 1877. An Englished version was produced at the Grand Opera House, San Francisco, in 1879, and it had a most successful run of six weeks. This is the play I have taken in hand. The adaptation is by the late Hart Conway, the adapter of the Two Orphans, and we have arranged to pay the royalties to Mrs. Conway. The opportunity for fine scenic effects in this play is phenomenal, and it has been fully taken advantage of. One grand scene represents the laying of the Atlantic cable, a descent is made from the top to the bottom of the sea by four divers, and in this tableau nine successive changes of scene take place. One of the divers has a desperate fight with a huge octopus, and finally an attempt at murder is made when the bottom of the ocean is reached. This act continues twenty minutes without a word being spoken. The spectator is simply held fascinated by the suspense of the action. It is now thirteen years since the play was put on in San Francisco, but the old-timers there have never forgotten the weird realism of this diving scene."

"Who is getting up your scenery?"

"Young is doing that, and Benson Sherwood is making all the mechanical effects. The properties will be by Thomas Gosman. The production will take place at the People's Theatre, New York, on September 1, and from there we go to the Globe Theatre, Boston. George P. Webster has an interest in it, and Henry F. Greene will go in advance.

"This is about all you have on your hands?"

"No, another company I shall control is The Great Metropolis which plays the Southern and Western States. In this George M. Welty is associated with me. A few new people engaged are: James Tighe, Willard Lee, Sam Morris and Anna Carnekk. A new feature will be the life-saving apparatus and crew exposition, which will be given daily in the streets.

MADISON SQUARE GARDEN.

The new Madison Square Garden is rapidly becoming known as one of the most agreeable and popular resorts of amusement in the metropolis. Strauss and his incomparable orchestra still draw large crowds, and now that refreshments can be had the acme of perfection appears to be reached.

The Garden Theatre, on the Twenty-seventh Street side of the gigantic building, is almost completed, and will be opened in September by T. H. French's comedy company in Doctor Bill, the great London success. The theatre will seat 1,500 people, and is to be a model of beauty and comfort combined.

The Music Hall, which is on the Twenty-sixth Street side, seats about 1,600, and will be finished about Sept. 15. It will be devoted to classical and popular concerts, lectures and balls. The roof garden will likewise be ready for use about the same time.

LITTLE PUCK NEXT SEASON.

Frank Murray, Frank Daniels' manager, returned last week from California, closing his long season as business representative of Wilson Barrett. Mr. Murray, on his arrival in New York, left immediately for Long Branch, where he is the guest of Charles T. Parsloe, the well-known comedian.

To a MIRROR representative who met him, Mr. Murray said: "Next season Frank Daniels will have what will unquestionably be the strongest farce-comedy company on the road. It is not always an array of big names that means a great performance—it is the selection of clever people who will not clash one with the other in its representation. Mr. Daniels seems to have the peculiar faculty of finding artists with a strong individuality and yet unlike each other. He has engaged for the ensuing season that 'somewhat different comedian,' George H. Woods, who has a national reputation as a quaint and eccentric comedian. Another engagement is that of Ed. Morris, one of the funniest of stage Irishmen and who was the comical policeman in Evangeline. Arthur Moulton, the Billy of last season, has, of course, been re-engaged, as have those excellent actors Robert Evans and William Steadman. With the exception of Miss Sanson all of the ladies will be new to Little Puck. Foremost among them is Jessie Ollivier, recently with the Boston Ideals, and who is an excellent singer. Then there is Lillian Barr, Kate Allen, Fanny Johnston, Annetta Zelna and other bright, pretty and talented girls who have made for themselves a name in farcical comedy work.

"W. A. Freeman," continued Mr. Murray, "will act as treasurer, and Charles Zimmerman will have supervision of the musical department. Little Puck has been somewhat refurbished during the Summer and filled with sparkling new features. There will be new music, new songs and new scenes and situations introduced. Of course the structure of the piece will not be tampered with. It is pretty generally considered the best of all the farce-comedies, and we are perfectly content to let it remain so. Our season will open at Detroit on Aug. 25. Fair week."

A STRAIGHT TIP.

John J. McNally's new farcical comedy A Straight Tip deals, as its title implies, with the pool-selling and betting transactions on the race-track. James T. Powers, the successful low comedian of the New York Casino, will be the star, he having signed a three years' contract with Charles J. Rich and William Harris, of Boston. The author claims that his play has much more than a mere sporting interest, that it contains a strong love story and many new and good situations. Mr. Powers will be supported by Peter Dailey, John Sparks and Jerry McAuliffe. The original Clipper Quartette will also be a feature. The printing of the company is reported to be particularly attractive. It opens with the New England circuit on Aug. 25. Its first appearance in Boston will be on Sept. 8. The tour will extend from Maine to San Francisco.

THE AMERICAN THEATRE LIBRE.

Baltimore American.

An attempt will shortly be made in New York to start an American institution similar to that of Antoine's Théâtre Libre in Paris, where native and foreign plays of literary excellence will have a chance, and unknown authors of merit to obtain a hearing and, when they deserve it, ample recognition. THE MIRROR says of the new venture that it is purely a labor of love on the part of its projectors, and that the question of profit will not enter into consideration at all. A play is to be presented on its good writing, and the generally important detail of its dramatic power will have dust into insignificance. For the present the plans will be kept secret, but in a few weeks the originators promise to furnish all particulars to the press.

FOREIGN FOOTLIGHT FLASHES.

London club gossip has it that the Marquis de Leuville, of notorious notoriety, is to become the new ruler of the Princess' Theatre.

* * *

It appears that the Marquis has written an operetta that he would like produced, and this could only be achieved by him having a theatre of his own. Hence his heat after a lessesship.

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Speaking of Mrs. Winslow, the Boston reader, a London critic says: "She has a well-modulated and expressive voice, a decided power of characterization, and mobile features."

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H. R. Conway has just been engaged for two years by Thomas Thorne, the manager of the London Vaudeville.

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J. H. Darnley's new farce, The Solicitor, produced at Toole's Theatre, London, on the 3d inst., is said by the London critics to be a very amusing farce.

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Clyde Fitch is being lionized in London by his brother playwrights and the dramatic guild in general. Truly, nothing succeeds like success!

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An Australian exchange says that an offer has been made to Kyrle Bellew to build a theatre for him in Sydney if he will consent to manage it. The offer was evidently accepted with alacrity, for the same authority adds that Mr. Bellew immediately set to work on the plans for the new theatre, and selected an appropriate site on Pitt Street. Is Europe going to lose you, Kyrle?

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The report from Melbourne to the effect that J. L. Toole had succumbed to Australian beauty's charms and was about to become a benedict, caused a flutter of excitement among his friends in London. No faith is placed in the news.

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C. Vernon's new play, Sowing and Reaping, recently produced in London by Charles Wyndham, is likely to become a successful feature of that comedian's repertoire.

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A curious and amusing mishap occurred last week to M. Febvre and Mlle. Reichemberg of the Comédie Française, who are *en tour* through Russia and Hungary. It appears that when crossing the Russian frontier their trunks were mislaid by the railroad officials so that when the artists arrived at Odessa they had nothing to wear. The performance was announced and the local manager would not hear of disappointing his public so it was decided to give l'Ami Fritz with Russian costumes. And the worthy Slavs hardly knew the difference.

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A new opera by Massenet will probably be the great feature of next season at the Théâtre de la Monnaie, Brussels.

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A terrible accident occurred recently in a town in the South of France. Two variety performers were giving an entertainment in the local music hall, the performance consisting of one of the actors shooting a glass ball placed on his colleague's head. The aim was a trifle too low, and the bullet pierced the man's brain. His companion was arrested.

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Arthur Law's new farcical comedy, The Judge, will follow New Lamps for Old at Terry's Theatre.

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Mr. and Mrs. Henry Arthur Jones gave a large reception at their house in London, on the 3d inst. Everybody who is anybody in London art circles was there.

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Pierre Leclerq's new play Illusion, produced in London last week, is said to be a failure.

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Mrs. Bernard Beere is reported to be seriously ill.

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Charles Wyndham has decided not to visit this country again until the season of 1891-92.

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Last week in London the various play-bills were as follows: Covent Garden, Italian opera; Haymarket, A Village Priest; Gaiety, Burlesque on Ruy Blas; Lyric, The Bride of Love; St. James, Your Wife; Avenue, Dr. Bill; Comedy, Nerves; Lyceum, Daly's company; Garrick, A Pair of Spectacles; Savoy, The Gondoliers; Strand, Our Flat; Toole's, The Solicitor; Prince of Wales, Marjorie; Globe, Adelaide Moore; Court, The Cabinet Minister; Criterion, Sowing and Reaping; Terry's, The Judge, Shaftesbury, Judah; Vaudeville, Miss Tomboy.

* * *

In Paris they were: Théâtre-Français, Repertoire; Renaissance, Le Dernier and Un Lycée de Jeunes Filles; Menus-Plaisirs, La Mascotte; Folies-Dramatiques, Il y a Vingt Ans and La Fille de l'Air; Lyrique National, Ernani; Cluny, Disparu and Les Locataires de M. Blondeau; Chatelet, Orient-Express. Of Paris' twenty-one theatres eleven are closed.

REPORTED TO THE HOUSE.

WASHINGTON, D. C., July 22.—The bill to amend the Inter-state Commerce Law, which originated in the Committee on Commerce, was presented to the House of Representatives this (Tuesday) morning. It is framed to remove the prohibition against the giving of party-rates by railroads and permits a reduced rate to be extended to parties of seven or more, traveling together.

Chairman Mason at the same time submitted the following majority report from the Committee on Commerce:

"The Committee on Commerce has had referred to it several bills, seeking to amend the Inter-state Commerce Law, so as to afford theatrical and other companies, traveling in parties, special rates, in case the railroad companies were willing to extend to them such privileges, and, after consideration of all the bills, so referred to the Committee, the Committee has decided to recommend an amendment to section 22, which provides that special excursion rates may be given. (Escursion rates have been construed to mean round-trip-rates.) And your Committee has decided that it would be but an act of justice to permit railroad companies to make special rates where parties of seven or more desire to travel over their lines, in one direction, the same as if they were to return by the same line of railroad.

"This amendment to the Inter-state Commerce Law not only permits theatrical, or other companies traveling, to secure from the railroad companies special rates of transportation, but will give farmers, merchants or mechanics, or societies of any of every kind the benefit of special rates where seven or more travel from and to the same point.

"It may be claimed that the bill is wholly in the interest of the theatrical profession; such, however, is not the case, but if it were, your Committee beg leave to submit the following in support of the proposition to give the theatrical companies special rates where the railroad companies are willing to do so. Under the present Inter-state Commerce Law, many of the leading actors of this country have been obliged to either abandon many of the smaller towns and cities, or to so much reduce their companies which usually travel in their support, thereby depriving the people of the best entertainment and instruction that can be given in their profession, and your committee believes it to be for the public good that the very best instruction and entertainment should be encouraged and given, not only to the largest cities in our country, but to the smaller cities and towns who have heretofore enjoyed the first-class entertainments heretofore given.

"In defence of the theatrical profession (outside of the question of public good) your Committee calls attention to the fact that, within the last seven years they have collected and put into charity over $205,000 in money. The Actors' Order of Friendship is composed exclusively of actors, and numbers more than two hundred, among whom are Joseph Jefferson, Edwin Booth, Lawrence Barrett, Stuar Robson, W. H. Crane, William J. Florence and others. They have given more than $30,000 to the yellow fever sufferers of the South, sufferers of the Charleston earth quake, the sufferers of the Johnstown flood. In short, it may be said that there never has been an honest and serious call for charity that the managers and actors of our country have not been the first to respond to that call.

"In order that the House may be advised as to the immense amount of transportation purchased by these traveling companies, I give the following data, gathered from sources deemed thoroughly reliable: Number of companies traveling, 350; average membership, 15; total number of people, 5,250; average distance traveled weekly, 300 miles; total mileage, 55,155,000; cash paid at three cents per mile, $1,653,750, and, at two-thirds of the rate which was usually given formerly, the saving would be $554,550, to this class of people.

"I also call attention to the fact that, under the present practice any other person can travel with his family or friends on what is known as a "thousand-mile ticket" and use it for any ten people together, which the theatrical people cannot have the advantage of. Merchants buy these thousand-mile tickets, and transfer them to their salesmen, and the theatrical people do not have that benefit.

"It is also claimed by them, that the Inter-state Commerce Law has removed all competition and that the liberal allowances made for extra baggage, is now refused by the railroad companies, and, as they have to carry a large amount of baggage and to use the large trunks (the same being constantly in use) the law is operated to make their expenses in that particular much more heavy. This argument as presented by them does not reflect so much upon the law as the rules and practices of the railroad companies since the enactment of the law.

"It is also claimed by them that this extra expense so incurred causes a retrenchment somewhere, and that as a rule it falls upon the employé, and that the managers are obliged also to reduce the number of people employed, thereby throwing many worthy people out of employment.

"I insert herein a part of the language used by one of the gentlemen coming before the Committee: 'Nothing could be further from the truth than the widely prevalent impression that all apparently prosperous theatrical people are wealthy. With a great majority of us it is a struggle from year to year to meet expenses, maintain credit, live through the Summer and get started again the following Fall. The theatrical man's wealth is largely one of the pleasant fictions of the advertising agent. We work hard for all we get. We spend liberally and maintain our sick, afflicted and unfortunate as few guilds have ever done. We have no beggars and paupers. We own and maintain paid beds in the leading hospitals of New York. Good actors are supposed to get large salaries. A merchant said to me, when I told him that I paid a leading member of my company $75 per week: 'Why, my bookkeeper and confidential man receives only $1,500 per year.' But he is employed by the year. An actor works thirty-five weeks in the year, being idle the remainder. He travels and pays his own hotel bills, averaging $2.50 per day, while maintaining his family at home. He is compelled to keep up two complete wardrobes, one for the street and one for the stage. An actor receiving $75 for a traveling season of thirty-five weeks is no better off than a clerk receiving $25 or $30 for fifty-two weeks in the year.'

"But the amendment suggested by this Committee as before stated, is not solely in the interest of the theatrical companies, but, by virtue of the amendment proposed, any societies, churches, schools, any association of farmers, or mechanics, or Grand Army men if willing to inconvenience themselves by all going at the same time to the same place, and giving notice to the railroad of the extra means, extra cars, etc., that the railroad companies, for such traveling parties, may make special rates, and it will be in the opinion of your Committee, no more a benefit to the theatrical companies and the general public by encouraging first-class entertainments, but will be of immense benefit to other parties in all of the walks of life, who may wish to take advantage of the proposed amendment."

Committeeman Anderson, the alleged friend of the grangers, presented a minority report, stating the objections he entertains to the measure, which were described in last week's MIRROR.

Managers and other persons interested should be urged to take immediate action. It is most important that one—or a dozen—friends of the bill should come here at once to push it among representatives and senators. *It will not pass itself.*

Even those members most friendly to the measure have, in my opinion, very little real interest in it.

Having presented the bill to the House, they will have fulfilled their promises respecting it, and will let it drift into the shadows of obscurity.

A live representative of the profession—or several live representatives, for the matter of that—should be here to follow it up and keep the "friends" at work.

I shall devote such time as I am able to do what I can personally among my friends and acquaintances in Congress to help the bill through.

C. H. B.,
Correspondent DRAMATIC MIRROR.

The Inter-state Commerce Law was the outgrowth of the public demand for the abolition of "class distinctions" and "unjust discrimination."

In its report the Committee on Commerce, while admitting freely that the profession has suffered severely from the operations of the law, meets the objection that the amendment will create a "class distinction" by pointing out that its benefits will apply to all classes of the public that may travel in parties of seven or more.

But Section 22 of the Inter-state Law makes a specific exception in favor of "class distinctions." It plainly provides that "nothing in this act shall be construed to prohibit any common carrier from giving reduced rates to ministers of religion."

What is this, with all respect to the gentlemen of the cloth, but a "class distinction," an "undue preference," an "unjust discrimination?"

Why should "ministers of religion," who usually travel for pleasure, be exempted from paying the same rates that are now exacted from members of the dramatic profession, who always travel for business?

We cite this curious inconsistency in the Law merely to show that if the Committee on Commerce had befriended the profession to the extent of giving the railroads permission to make party-rates for their exclusive benefit, it would have been fortified by an unequivocal precedent. Moreover, no other class of travelers would have suffered injustice by such an exception.

However, the best must be made of what has been done, and, provided the sweeping nature of the new bill does not make dangerous enemies for it in the railroad camp, the profession will have no cause for complaint in the event of its passage.

Our correspondent's advice to push the measure at Washington should be heeded. If the Managers' Association do not take steps to send one or more representatives—men of character and ability—to the Capital to work for the bill with might and main they will be culpable. They were induced, under pressure, to take the initiative in the preliminaries, and now they owe it to the members throughout the country and to the profession generally to see the matter through.

What has been done toward requesting managers in all parts of the United States to communicate with their Congressmen and Senators urging them to support the bill?

What effort has been made to canvass the members of the House of Representativs, to ascertain the strength or the weakness of the cause?

It may be noted in connection with the progress of affairs at Washington that the details reach the profession not through the avenue of the "secretive" Managers' Association, but through the columns of THE MIRROR direct.

The Association having concluded to hold such knowledge as it may possess inviolate, we are constrained to supply the neglect, and be the first to furnish its members, as well as others interested, with all the news, besides many points that they would otherwise know nothing of.

"UNLIMITED INFLUENCE"

Albany Argus.

With the current number of THE DRAMATIC MIRROR its twenty-fourth volume began. Its success is gratifying, its influence unlimited and its excellence unquestioned. Of all the so-called theatrical journals none approach THE MIRROR for literary merit and uninfluenced criticism. It is not owned or controlled by dramatic syndicate or managerial money. These are the qualities that give it weight and emphasize its usefulness.

A CHAT WITH SADIE MARTINOT.

Sadie Martinot arrived from England on Sunday last on the *City of Rome*. When seen by a MIRROR representative yesterday at her home in West Twenty-first Street, she was charmingly attired in a cream tea gown, trimmed with black lace, and cut away slightly at the neck, revealing just the tiniest glimpse of a snow-white throat.

"Well, now," said Miss Martinot, "I hardly know that I've anything to tell you. I've been away about two months, and I've come back all ready and eager to work. Of course you know already that I am engaged by T. Henry French as leading lady of the new Madison Square Garden Theatre and that I play the principal female role in Dr. Bill. There is nothing really new to tell of that except that I am to change my dresses every night in the week. There are three dresses to be worn in the play—two walking dresses and one *robe de chambre*, or tea gown. That makes eighteen dresses in all—six nights a week, three dresses a night.

"I have bought the gowns in Europe, and really I can say nothing particular about any of them. The play is a modern one, and the dresses are the very latest things in Paris. I also play the title part in the one-act *lever de rideau* by Meilhac, entitled The Duchess Martin, which Madame Samary played when the piece was produced at the Théâtre-Français.

"While I was in England I saw Dr. Bill presented there, and thought very favorably of Miss Kenward and Mr. Webster in the English cast. Miss Kenward has already been engaged by Mr. French, and it is likely he will also secure Mr. Webster. Among those also engaged for the play are Isabelle Evesson, Wilton Lackaye, Louise Allen, and maybe one or two others. It is my opinion that the theatre will be opened about Sept. 15, as both the architect and builder are confident it will be completed by that time.

"There is some talk of your having a theatre of your own shortly, Miss Martinot?"

"It is quite possible. The matter was broached to me by a syndicate of wealthy gentlemen—architects, builders, financiers, etc., some two years ago when I left the Casino. The plan was to build and establish a small vaudeville theatre here, and when I say vaudeville I do not mean specialty, but vaudeville of Mme. Judic and of Paris—a class of entertainment that does not now exist here, and that we believe will be appreciated. The vaudeville we contemplate producing will be bright, sparkling comediettas with music, and if the matter really takes shape I shall have entire say in the building of the theatre, the production of the plays, the engaging of the company, etc., and the house will be managed on a very artistic basis.

"It is my opinion that the matter has already taken serious shape. Of course the building of a theatre is not the matter of a day or of a week. It will all take time, but I think everything is shaping toward a definite end. The syndicate now has its eye on a piece of ground in the vicinity of Twenty-seventh Street and Madison Avenue."

TURKISH DANCING GIRLS.

C. de Garmo was in the city last Saturday, on his way from Paris to Chicago, where he purposes completing arrangements for his contribution to the general attractions of the World's Fair.

Mr. de Garmo's plans, as yet, are hardly matured, but his chief piece of enterprise will consist in bringing to this country a band of Turkish dancing girls who have never hitherto left their native country. These girls, it appears, are at present attached to the Sultan's palace, where they cater daily to the amusement of the unspeakable Turk. If the description given of the dances these oriental damsels indulge in is correct, Carmencita's days of financial sunshine are numbered. They include the *danse de ventre à l'Orientale*, the Nautch dance, the dagger dance, and the spinning-wheel *à la Parisienne*.

Native musicians will play a weird accompaniment on still weirder instruments. Mr. de Garmo will also select an appropriate space for the laying out of a fac-simile of the city of Constantinople.

If this is so, the good citizens of the Windy City will see the Golden Horn sooner than they hoped for.

A COPIOUS LIST.

Our Disengaged List contains the names of all professionals who sent their names, addresses and lines of business to this office on or before last Monday morning.

Employing managers will find all classes of actors represented. The classification and authentic addresses will enable them to select and communicate promptly.

We are confident that the publication of this list will lead to many engagements, and we shall be pleased, if notified by our friends, to announce them in future issues of THE MIRROR.

The letters sent us by professionals in connection with this matter are decidedly gratifying. We set a high value upon these kindly and appreciative communications. The few extracts below sufficiently indicate their tone:

"I shall be exceedingly grateful and pleased to have my name represented in your list. It is certainly a most generous offer on the part of THE MIRROR." MARGUERITE SAXTON.

"I admire your generosity to the profession. May THE MIRROR always prosper.". HOWARD STERLEY.

"Many thanks for your kindness." GERTRUDE KELLOGG.

"The plan is worthy of THE MIRROR. It is a great kindness to the profession. Many thanks." BERT THAYER.

"Allow me to return my sincere thanks for your kindly offer. Good luck to THE MIRROR." G. D. BLOSDELL.

"I avail myself of your kindness in THE MIRROR, and beg to thank you very much. Up to the present time I have not sought an engagement, having been a patient in one of the city hospitals under the care of the Actors' Fund. I am anxious to be at work again and hope the appearance of my name in the list will bring me an engagement. E. B—.

"I assure you your extreme liberality is appreciated. Yours is a noble work, and every actor in hard lines has a warm place in his heart for the THE MIRROR." CHARLES L. FLETCHER.

"It is an act that should be remembered by all professionals and appreciated. It shows where the friends of the profession are." W. R. BLACK.

"All members of the dramatic profession should join in thanking THE MIRROR for this great favor. I for one thank you heartily." T. S. SHEPHARD.

"With thanks I avail myself of your generous offer." MAUD HUNTER.

"I wish to express my thanks for the opportunity—of which I avail myself—of having my name in your list." JOSEPH CUSACK.

"Please accept my thanks for your kindness." F. W. MASON.

"I take the earliest opportunity of responding to your kind invitation. It is certainly an excellent idea, and worthy of THE MIRROR." FLETCHER WILLIAMS.

"I, for one, gladly avail myself of your generous proffer. It shows a liberal spirit on your part, and I trust it will be widely appreciated." C. LESLIE ALLEN.

"I sincerely thank THE MIRROR for its kindness in publishing such a list *gratis*, for I presume there are many who are short in pocket just now. Best wishes." E. C. EMMETT.

"Many thanks for the kind favor."
MYRTLE BAXTER.

"I avail myself of your kindly expression of regard for our profession and I trust that it will be the means of making many an anxious heart happy." JULIAN GRIER.

"I avail myself of your kind offer and I beg to thank THE MIRROR very much."
EMMA BRADDEN.

On Saturday, Aug. 16, Daniel Frohman's Lyceum Theatre stock company will leave this city for Chicago where they begin their tour, playing four weeks in Chicago, one in St. Louis, two in Philadelphia, one in Washington, two in Boston, one in Brooklyn and then begin, on Nov. 12 their regular reason at the Lyceum. Mr. Frohman remains in Boston with the company to rehearse them in the play with which they open the season here, but which has not yet been decided upon. Four plays will be produced during the season, American alternating with English work.

DANIEL FROHMAN AT HOME.

Now that Manager Daniel Frohman is back from England he is making it a practice to come to the city twice a week—on Mondays and Fridays. The rest of his time is devoted to Stamford, where he is getting all the quiet, solid enjoyment that he can sitting under the shadow of his own vine and fig tree.

On Monday last when a MIRROR representative dropped in at the Lyceum Theatre he was closing up the engagements for Mr. Sothern's company for the new comedy which he is to present at the Lyceum next month.

"The play will be called The Maester of Woodbarrow," said Mr. Frohman, "and it gives Mr. Sothern a good opportunity to create another—the third character that he has been seen in since his advent as a star under my management. The role is one, too, that will fit him like an acorn to its cup.

"On Wednesday my Prince and Pauper company, with Elsie Leslie, starts on its Western tour. The statement made by the manager of Tommy Russell's company that he has my sympathetic coöperation, is arrant nonsense. There are always people to be found who follow in the wake of a success. That is all I care to say on the subject at present."

"The two Lyceum plays, The Wife and The Charity Ball, will be played on the road with my special companies, and the Kendals' engagement begins here at the Fifth Avenue Theatre on Oct. 13.

"I have not yet decided upon the play for the opening of the Lyceum's regular season, but that will begin at the end of Sothern's engagement on Nov. 11. On Aug. 18 my stock company will open at Hooley's Theatre, Chicago.

"Among the plays I secured in London are The Solicitor and Nerves. These are now running and are rattling successes in a comedy way. I have also a French comedy and am soon to have new plays by Pinero, Jerome K. Jerome, and Robert Buchanan, all designed for the Lyceum. These plays I shall alternate with the American plays in my possession. I hope to present the patrons of the Lyceum Theatre during the next two years with much varied dramatic entertainment.

"My stock company remains the same as last season, with the addition of William Faversham, Cyril Scott, Katherine Best and several others."

A TALK WITH E. D. PRICE.

E. D. Price, Mrs. Carter's manager, arrived from England on Sunday last on the *Aurania*. Mr. Price's face was of a healthy bronze color. To a MIRROR reporter he said:

"I only went over for my health, and stayed in England but thirty-six hours. Now I feel splendid, and am here right for work from the word 'go.'"

"Of course you've heard the reports about E. J. Henley signing with J. M. Hill as well as with you?" remarked the reporter.

"Yes, I've heard such reports, but I only look upon them as rumors until they are proved otherwise. I have myself no official knowledge that Mr. Henley contemplates any breach of contract. I hold a thoroughly good contract with him and I assume he proposes to keep his word with me—particularly his written word. But if Mr. Henley or any other member of my company should seek to evade the performance of what they have undertaken to do I shall most emphatically prevent it.

"As you already know, the play in which Mrs. Carter is to open at the Broadway Theatre on Nov. 10, is entitled The Ugly Duckling. Through the courtesy of Frank W. Sanger we will be able to begin rehearsals a fortnight earlier than I anticipated, and besides we shall thus have the advantage of having all the preparatory work done on the boards of the theatre in which she is to appear. The full list of the company is as follows: Arthur Dacre, E. J. Henley, W. J. Ferguson, Ian Robertson, Mervyn Dallas, Basil West, Newton Dana, Helen Barncott, Helen Russell and Ida Vernon.

"Besides The Ugly Duckling I have two other good plays in reserve. The contract for the scenery and the stage decorations has already been let to W. H. Day of the Lyceum Theatre, and everything will be new. Mrs. Carter is still working hard under David Belasco's direction, foregoing all vacation. The entire artistic production of the new play, I also wish to mention, is under the supervision of Mr. Belasco."

A BLONDE AND BEARDED HAMLET.

James Owen O'Conor, the undaunted, was encountered by a reporter yesterday. The tragic interpreter was hopeful concerning his prospective tour.

"Since my last announcement appeared in THE MIRROR," said he, "I have been literally flooded with requests from managers throughout the country to add to The Outlaw a repertoire of Shakespearean plays, and as it is likely to assist me materially in my bookings I have decided to play Hamlet again the coming season.

"Since last I appeared in that character I have made a particular study of the manners and customs of the Danish people, and through my many researches have discovered that Hamlet not only had blonde hair, but also wore a beard. I have decided to present the part in that manner, no matter how startling it may appear. It will be Hamlet—as he was.

"I feel sure that The Outlaw will meet with favor and I have not the least doubt that my creation of the part of Conrad, which is peculiarly fitted to my talent, will cause a sensation.

"Wilkes B. Sission is now my sole manager and he is filling time at 1216 Broadway."

HONEST, FRANK, PURE.

Boston Beacon.

THE NEW YORK DRAMATIC MIRROR has begun its twenty-fourth volume. It is a paper which can be commended without reserve for honesty, its frankness and its purity. Its past is a guaranty that its promises for the future will be kept, and there is no better expression of its purposes than these words of its own; "THE MIRROR will continue to be a journal of ideas—covering the news of the stage thoroughly, promoting wise measures, advocating needed reforms, championing the true interests of the profession, and maintaining the reputation it has achieved for discussing dramatic topics of moment in a straightforward, fearless and able manner. The literary plane that it occupies will be preserved. In brief, THE MIRROR will continue to represent the stage in the same enterprising, active and dignified manner that has characterized its conduct in the past."

PROFESSIONAL DOINGS.

EDITH MURRILA has been engaged for the Boston Ideals next season.

SINCE Thomas Q. Seabrooke made a hit in Castles in the Air, he thinks seriously of having a comic opera company of his own next Summer.

OLD DAN RICE is going to take out another one-ring circus next Summer, spending the season in the Southwest.

GEORGE THATCHER'S MINSTRELS open their season to-morrow (Thursday) night at Hartford. A party of New Yorkers will attend.

MANAGERS who have read J. B. Polk's new comedy, founded on Will Carleton's poem, "Over the Hills to the Poor-House," pronounce it a promising play.

HARRY DALTON has been engaged for leading business with N. S. Wood for next season.

H. R. BRENNAN has been engaged for The Banker company.

BERT DASHER, who is now rusticating in Cincinnati, will pilot A Texas Steer next season.

THE announcement in last week's MIRROR that Charles E. Verner is connected with E. D. Bigelow's Inchavogue company was owing to an oversight. Mr. Verner writes that he is in no way connected with that company.

W. J. SCANLAN and company left the city on Thursday for Portland, Ore., where they will begin their season next Monday.

NOTWITHSTANDING the trouble between Monroe and Rice the next season of My Aunt Bridget is booked to open at Trenton on Aug. 27.

A DARK SECRET will open its season in Philadelphia on Aug. 16.

RALPH DELMORE writes from Paris that he is seeing everything seeable and is enjoying his vacation hugely. He will return about Sept. 1.

HARRY GREENWALL has purchased the Fort Worth Opera House, Fort Worth, Texas, for $40,000, and will put his brother Phillip in charge as local manager. He has also secured four building lots in another Southern city which enables him to make his circuit absolutely perfect.

AL. HAYMAN and Charles Frohman have secured the American rights to the new play by Sims and Buchanan to be produced in London next month.

IT is rumored that Tamagno, the great Italian tenor, contemplates retiring from the stage.

HENRY DEAVES, a retired army Captain, and the father of the Deaves Sisters, Ada and Rillie, died on Monday in this city of Bright's disease. He was about seventy years of age. The funeral takes place to-day (Wednesday.)

ED. BLOOM has been re-engaged by Professor Herrmann for next season.

ADA STOCKHOLM, Lillian Melbourne and the Cortez Sisters have been engaged by Wills and Anderson for the Two Old Cronies company.

ARTHUR MILLER has returned to the city after having a most painful operation performed on his throat at his home in Evansville, Ind. He will not manage Mlle. Rhéa next season.

A TELEGRAM from Chicago says that Mrs William T. Hunter, wife of the treasurer of the Grand Opera House, was found insane in the County Court Monday morning. The attack is supposed to be the result of overwork and mental worry. Mrs. Hunter was well-known on the stage as Rillie Deaves. She is the sister of Ada Deaves.

JOHN HAY has been engaged to play in Siberia which will open its season in Philadelphia on Sept. 8.

THE rehearsals of Hendrik Hudson are now in progress at the Fourteenth Street Theatre. Fay Templeton will write the words and music of two little French and Spanish songs. The company is strong, comprising among others, Alice Carle, Toma Hanlon, Eva Randolph, Rose Newham, Madge Yorke and Edwin Stevens.

THE latest engagements made by Manager Hamlin for The Fakir company include Jeanette St. Henry, Annie Sutherland, Jennie Eddie, Norma St. Clair, Helen Orleans, and Kate Williams.

LEE LAMAR is having two special dresses brought from Europe to be used in the new play, Out of Sight.

W. S. HARKINS is playing a four weeks' successful engagement at the Mechanics' Institute, St. John, N. B.. He will return to this city in August and on Sept. 1 begins an engagement with A Texas Steer company. Next Summer he will play an engagement of fourteen weeks in St. John with a company of his own selection.

CAMILLE D'ARVILLE, who has been engaged for the Casino by Rudolph Aronson, sailed from Europe for this country on the *Kaiser Wilhelm* on Sunday last.

J. W. KEELER will go in advance of the Siberia company next season.

J. K. EMMET will open his season in Uncle Joe at the People's Theatre on Sept. 8.

MRS. ANNIE YEAMANS has been engaged for The Canuck, which is to be produced at the Bijou Theatre next Monday.

LOCKE AND DAVIS will be the managers of the new Gaiety Theatre, formerly Dockstader's.

MINNIE WILLIAMS has been engaged for The Fairies' Well company.

FRED PEEL has been engaged as business manager for Dan Sully.

IT is said that before the curtain goes up on the production of The Merry Monarch at the Broadway Theatre, from $22,000 to $25,000 will have been expended on it. Rehearsals of the principals began on Monday last.

LAURA MOORE, of Francis Wilson's Comic Opera company, returned from Europe on Monday last on the *Normandie*.

HARRY KENNEDY is spending the Summer at East Wilton, Me., and will return on Aug. 5.

CHARLES B. WAITE has been engaged for the Siberia company.

CLARA LOUISE THOMPSON, who is spending the Summer at her home in Minneapolis, has been engaged for the leading female role in The Flying Scud.

HENRY SIMON has been engaged for The Great Metropolis company for next season.

JAMES A. HERNE is writing a play for Fred. Bryton.

HALLEN AND HART arrived from Europe on Friday last. They bring over several specialties for Later On.

GRACE FILKINS is spending the Summer at Stamford, Conn.

JEFFERSON, KLAW AND ERLANGER have purchased two sixty-foot cars to transport the scenery, horses and cows for The County Fair.

DANIEL FROHMAN has decided to present E. H. Sothern during his Fall season at the Lyceum Theatre in two plays, so that his tour during the ensuing season will be divided into long stays at the larger cities, and there will be less traveling than heretofore.

A CASH order for $5,000 worth of printing has been given out by Klaw and Erlanger for their Great Metropolis company.

HENRY MILLER, Ian Robertson and T. C. Valentine, who are all to be seen in All the Comforts of a Home at Proctor's Theatre, sail from Liverpool for this country on Aug. 5.

A NEW stage is to be built in Palmer's Theatre.

H. GRATTAN DONNELLY and Fred. Miller, Jr., are at work on a new musical piece that they denominate a farcical opera. Mr. Miller has already written two operas, The Two Medallions and The Last of the Family, while Mr. Donnelly's work has been seen through out the country. Arthur Miller left this city for Philadelphia on Monday to hear the new work.

DANIEL FROHMAN'S Prince and Pauper company with Little Elsie, leaves this city to-day (Wednesday) for Denver. On Tuesday night they will attend the performance of Shenandoah in Chicago. Their tour, which is for fourteen weeks, to the Pacific coast and back to Brooklyn, will be under Al. Hayman's management.

A. P. HARTZ has arranged for the booking of a thirty-five weeks' tour for Richard Mansfield's season of 1891-92 to be booked by Klaw and Erlanger.

THE negotiations for the productions of All the Comforts of Home at Criterion Theatre, London, with Charles Wyndham in the part to be played here by Henry Miller, which had been stopped on account of William Gillette's illness, were opened again on Monday.

THE authors of Marie Hubert Frohman's new play, The Witch, have been spending the past week in Salem, Mass., the scene of the play, gathering many points of interest. The new play will be an expensive production. There are twenty-two characters in the cast, besides a large number of supernumeraries. There will be a carload of scenery, calcium lights, etc.

THE offices of Charles Frohman have added the new Citizens' Opera House, Canton, O., the Opera House, Adrian, Mich., and the Lyceum Theatre, Detroit, to the list of theatres which they represent.

TREASURER RICHARDSON, of Col. Sinn's Park Theatre, is spending a few days with George W. Sammis at the latter's house at Sound Beach, Conn.

FRANK E. MCNISH is expected to arrive from Europe to-day (Wednesday) with a number of specialty people for the new farce-comedy, Out of Sight.

GUS COOK, at present of Richard Mansfield's company, has been engaged to create a part in E. H. Sothern's new play at the Lyceum. Mr. Cook has been engaged by Daniel Frohman for two seasons.

THE RED HUSSAR, with Marie Tempest as the star, will open at Palmer's Theatre on Aug. 4 for a run of four weeks, which may probably be extended. J. C. Duff's Opera company will produce the work.

HARRY BRINSLEY has signed to go with Effie Ellsler next season.

HENRY W. GRAVES has been engaged as business manager of the Dibble Opera House at Mattewan, N. Y.

THERE will be no less than twenty-seven people in the Tommy Russell Prince and Pauper company, of which H. A. D'Arcy will be the manager and Ferrers Knyvett the advance agent.

LETTERS TO THE EDITOR.

DENIES INTENTION TO INFRINGE.

BALTIMORE, Md., July 19, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Your article in the last issue of THE MIRROR concerning the "Scanlan Trade Mark" has only just come before my notice. As one of M. A. Scanlan's managers I would like to make a few remarks in reply.

I deny the statements made in the article *in toto*. M. A. Scanlan has been before the public for some time and principally in the concert field he being possessed of a good and highly cultivated voice. It is this, I expect, where lies "the rub."

Our season has been booked solid for the past five weeks. He was always booked as M. A. Scanlan, and all contracts were signed M. A. Scanlan. The bookings embrace a circuit over which I've been playing Dan Kelly's attractions for five years. They have been done principally on the credit my name possesses.

There may possibly be a few managers in certain small towns who believe they have booked the other Scanlan, not knowing his initials, but M. A. Scanlan would strenuously object to change his name.

I have sought to avoid infringing on Mr. Pitou's rights, and I should have thought the warning he issued through the medium of THE MIRROR was sufficient without going to the extent of endeavoring to depreciate the merits of M. A. Scanlan. We are using no underhand methods to book the latter. I have him under contract for two years and partly booked him while on the road last season. He will be supported by a good company and we intend to fill all dates booked. Our season opens in Brooklyn on September 1.

In conclusion I offer the sum of $1,000 to anyone who can produce any contract or letter on which the name of Scanlan appears without the proper initials.

Yours respectfully,
EDWARD RUE,
Manager Dan A. Kelly's attractions.

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IN OTHER CITIES.

BOSTON.

Everything in the dramatic line is more than quiet. Fauvette at the Museum is doing a tolerable business, and that is all.

A new war drama by Fred. Stinson entitled A Divided House, is to be brought out at the Hollis Street Theatre Aug. 11, Grand Army week. It is said to be skilfully treated and full of dramatic situations. The co. has been carefully chosen, and will include among other well-known players W. F. Owen, T. L. Colman and Maude Banks. Augustus Thomas, of the Madison Square Theatre, will have charge of the production.

John J. McNally's new piece, A Straight Tip, will also be produced at the Hollis Street Sept. 8, with Jerry McAuliffe in an eccentric comedy role. Miss Delia Stacey, of the New York Casino co., has the leading part in the piece. Just before A Straight Tip comes Richard Golden in Old Jed Prouty, Sept. 1. Later in the same month the New York Lyceum co. will play a week's engagement in The Charity Ball.

Among the first productions at the Tremont the ensuing season will be The City Directory, a piece which packed the house night after night last season. Later in the same month Mr. Barnes of New York, and later, Agnes Huntington, with her new comic opera co., which will include a number of singers new to this country. The organization will be under the direction of Marcus Meyer, with Mr. Stanislaus as musical director. The season here will be for one week only. From here the co. will go to the Broadway, New York.

Hoyt's new play, A Texas Steer, will have its first presentation in this city at the Tremont.

The Grand Opera House will open Aug. 11 for a three weeks' preliminary season. During that time H. P. Mawson's war drama, A Fair Rebel, will be the attraction. The leading female part will be taken by Fanny Gillette, and the hero will be played by Edward R. Mawson. The scenery will be entirely new, including a revolving scene built by Benson Sherwood. Following A Fair Rebel comes a second war drama, The Blue and the Gray, with Lisle Leigh as Ruth Peyton. The regular season of the house will open Sept. 1 with Chapman and Sellers' production of The Flying Scud, with Clara Louise Thompson in the leading part.

The Boston Theatre will open August 25 with Wilson Barrett in Good Old Times, the joint production of himself and Mr. Hall Caine, the novelist and author of The Deemster. He will be followed by Amy Lee, September 1, for a week in The Clipper, a four-act musical comedy. The Soudan will be brought out Sept. 8. The piece is already in partial rehearsal. It will require a larger co. and cost more money than any other spectacular piece ever produced at this house. There are two great scenes in the piece: one where the English troops attack a walled city in the Soudan and capture it, the other, the review of troops in Trafalgar Square, after their return to London.

The earliest date at the Globe is August 11, when Gorman's Minstrels will play their annual engagement, remaining one week only. Lizzie Evans will open August 18 in The Buckeye and Fogg's Ferry. She has a new piece, A Little Barbarian, written by C. T. Vincent, which she may possibly bring out. John T. Kelly and Gus Williams in You or I Aug. 20. Sept. 1 is set down for the production of a highly sensational piece called The Limited Mail, which includes no end of wonderful mechanical effects, including a railroad train, a real hand car and a shipwreck, all for the price of a single admission. De Wolf Hopper is announced for a four weeks' stay Sept. 15.

WASHINGTON, D. C.

The Lamont co. to moderate houses in Patience week ending 19. Pirates of Penzance week of 22. The attendance has been very good all Summer, and I suppose the performances will continue for some time, though I think no one knows, positively.

Richelieu was presented by George Buckler and other amateurs 15 at Lincoln Hall to a large audience, who enjoyed the performance in spite of the intense heat.

CLEVELAND.

Everything theatrical here is decidedly "out of sight" this week, with the single exception of Cleveland's Minstrels, headed by Rice and Sweatnam, which appear in the dim perspective, being announced for the early part of August.

Marion Manola forsook her co-workers in Castles in the Air long enough to pay a flying visit, accompanied by her daughter, to a few of her old friends at her old home here early in the week. Her visit was a quiet one, the daily papers not being aware of her presence.

At last we have the truth as to the change in the Lyceum Theatre management. C. J. Miller, one of the Miller Brothers, is now sole lessee, having secured by purchase the interest of his partners, J. E. Miller and Charles Frohman. F. W. Arnold, recently connected with the Columbus *Dispatch*, will be the local manager, and he intends to maintain the excellent service inaugurated at this theatre this season, which will open Sept. 1. Here are some of the bookings for the ensuing season: Clara Morris, E. H. Sothern, Primrose and West, De Wolf Hopper in Castles in the Air, The Hustler, Crystal Slipper, Mary Shaw, The Sea King, The Charity Ball, Howard Athenæum co., Evans and Hoey, Old Jed Prouty, City Directory, A Straight Tip, Shenandoah, Mr. Barnes of New York, Julia Marlowe, A Texas Steer, The Burglar.

A permanent opera society is a probability for next season. J. T. Warnelink, a prominent musician, who conducted many notable local productions of grand opera here ten to fifteen years ago, is one of the leaders in the movement, which has the support of many of our best singers. If sufficient financial backing can be secured a theatre to seat about 3,000 people will be built and the operas given at popular prices.

The open-air concerts of the Cleveland Philharmonic Orchestra (fifty-five men) at Holtnorth's Garden are a great success, and will probably be continued throughout the Summer.

CINCINNATI.

The rather unexpected departure of the Spencer Opera co. for St. Louis 13 placed Manager Rindfleisch, of the Highland House, in a predicament temporarily, but he gathered together several of the artists left stranded here by the collapse of the MacCollin Opera co., and on the evening of 16 presented The Musketeers in very satisfactory style. The Sorcerer will be given week of 20, followed 27 by Amorita. Among the more prominent members of the new organization which has adopted the title of the Highland Opera co. are J. Lisle Apple, tenor; Clara Cheesman, and Ed. Smith, comedian. It had been hoped that Ada Glasca would be the prima donna, but that little artiste's figures were too formidable for the management. The chorus will be enlarged, and with the accession of a capable prima donna the success of the co.'s season is assured.

Barnum and Bailey's receipts during their two days here—14, 15—aggregated, so it is claimed, $40,000.

T. J. Sullivan was the vocal soloist at the Zoo concert 15.

Jacob Rosenthal is in the city in the interest of The Hustler.

Heuck's will re-open during the latter part of August, and Manager Baker will open Harris about the same time.

Managers Rainforth, Miles and Fennessy are only seen in the city at rare intervals, evidently preferring the comfort of their country homes to the oven-like atmosphere of the city.

The season at Coney Island, under Will Harmon's management, is a pronounced success.

Ada Glasca is in receipt of an offer from the Tivoli management at San Francisco.

BALTIMORE.

At Harris' Academy of Music during the week ending 19 the Beggar Student was the attraction. The presentation was very good, indeed, in the face of such terrific heat it ought to be considered phenomenal. The attendance was large. The next opera will be Boccaccio with Jeannie Winston in the title role, and it is whispered that it will be the last performance of the season. The withdrawal of Helen Bertram from the co. last week made a big hole in it, which will probably not be filled. Miss Bertram made hosts of friends both on and off the stage during her stay here and she will find a hearty welcome waiting for her whenever she returns to this city.

The Last Days of Pompeii at the Oriole Park has been drawing enormous crowds and the display of fireworks are the finest ever given here.

Murray and Maley's Muldoon's Picnic co. is giving performances in a tent on Belair Lot, to good attendance.

ST. LOUIS.

Erminie was given at Uhrig's Cave 10, and had a run of ten performances. The Dixon and Bell Opera co. did the best work they have yet done. The greatest interest centred in the appearance of the new prima donna, Nina Bertini, who was seen for the first time here. She made a most pleasing impression and was warmly received at each performance. Possessed of a winning manner, an attractive appearance and with a clear, sweet voice she could not fail to make a hit. George Denham and John Bell, as Cadeaux and Revennes respectively, were excellent. Alfred Dixon, W. H. Seymour and Harry De Lorme also did very satisfactory work. Hattie Starr and Edith McGregor were both good and Emma Dixon, who possesses a sweet voice, evinced ability to take a more prominent part than those she has been playing. The opera was well put on as to costumes and scenery and the chorus strong and even. The attendance was large and fashionable during the run of the opera. Fra Diavolo and Bohemian Girl alternately will be given week of 21.

The Spencer Opera co. has made a big hit in The Gondoliers at Schneider's Garden. The audiences have been large and enthusiastic, and Manager Joseph Schneider has received many congratulations for the wise choice he has made in selecting the Spencer co. It is one of the strongest he has ever had, and he has had some good ones. The principals are all excellent and the costuming and staging as it should be. Fatmah Diard made a success from the first. She possesses a good voice and is graceful and pretty. Miss Millard and Marietta Nash were fully equal to the demands, both singing and acting well. Miss Nash made a hit in the cachuca dance in the last act. Douglas Flint and George Lauri both were excellent in their comedy parts. George Trademer, Charles Campbell and the other members of the cast, and especially Jennie Reifferth, who is always sure of a welcome here, where she has many admirers, did clever work.

Manager Schneider gave a banquet to the press after the performance on the opening night. He has become one of the most popular of our managers, and knows how to take care of the newspaper contingent.

Fatmah Diard is a St. Louis lady, and her success adds one more to the St. Louis artists who have reached the top.

Frank Hadley and Pauline Sanderson, members of the Spencer Opera co., quietly got married the first day they arrived in St. Louis, and gave a surprise to their friends. At the banquet, which took place on their wedding night, Mr. Hadley was called on to say something. He became embarrassed, and could only say: "Well, I don't know what to say, but here's to her!"

Hattie Fuller, a member of the Bell-Dixon co., has resigned and returned to her home in Kansas City.

Mr. Schneider was called before the curtain one night during the first week's engagement of the Spencer Opera co. and presented with an immense stand of flowers in the shape of a horseshoe by the members of an organization to which he belongs.

Manager Schneider has adopted a popular way to select the next opera to be given. One night during the first week's production of The Gondoliers cards were distributed bearing the names of four operas of Gilbert and Sullivan. The one receiving the largest number of votes will be given next. It will probably be Princess Ida.

PHILADELPHIA.

Gustave Hinrich's American Opera co. continues to draw good houses at the Grand Opera House. This week opened with an excellent performance of Faust, with Mr. Bassett in the title role, Signor Del Puente as Mephisto, Charlotte Walker as Marguerite and Adelaide Randall as Siebel. Martha and Satanella were also presented during the week.

I. Kahnweiler, business manager of the National Theatre, informs me that extensive alterations are being made on the stage of that house, and that the improvements will be appreciated by all cos. playing there.

The improvements at the Central Theatre are being rapidly pushed to completion. Enough has been done already to show that the house will be greatly improved in appearance, both externally and internally. It will reopen Aug. 2 with a selected co., comprising some of the artists of the Herrmann Vaudeville co.

The many friends of H. B. Mahn will be grieved to learn that he has sustained a sad bereavement in the death of his wife. The deceased died 14 after a long illness.

SAN FRANCISCO.

JULY 15.

Only three theatres are open, and each had a new play last night. The most conspicuous success was The City Directory company at the California, where every seat in the house was sold early yesterday afternoon. Charles Reed's new topical songs, new "gags" and new stage business created a furore. William Collier is as amusing as ever. Alfred Hampton, a newcomer, is a clever mimic. Burt Haverly does so well in white face that he will not black up again. Amelia Glover is charming and dances divinely. May Irwin is as merry as a grig. May Yohe is contagiously magnetic, and Josie Sadler is very attractive.

Jim the Penman opened last night at the Baldwin, with Frederick Robinson in the title role. Ada Dyas is an interesting Mrs. Ralston. Mr. Barrymore's Mr. Percival is masterful.

Charles Dickson and Henry Doblin have completed a clever structure in The Sketchers, but M. B. Curtis, I believe, had a better thing in Sam'l of Posen. Frank Mordaunt and Laura Biggar are strong players in their respective roles of the Jewish father and adventuress, but the performance at the Bush Street Theatre last night, evinced lack of rehearsal. Joseph Grismer and Phœbe Davies are announced to appear at the Bush July 28.

The Prince and the Pauper succeeds the A. M. Palmer co. at the Baldwin Aug. 4.

The Baldwin secretary, Charlie Cook, and the acting Bush Street treasurer, George Lask, will take a joint benefit at the Baldwin Sunday evening, July 27.

Our Hugo Toland will go with Mr. Barnes of New York next season.

There are three ex-minstrels now playing here in white face. They are Julius Witmark and R. G. Knowles, of A Pair of Jacks, and James Narie, of The Old Homestead.

Mark Thall, manager, and A. Ellinghouse, treasurer, of the Alcazar, are spending vacation at Bartlett Springs while their theatre is being remodeled.

It is said the new Powell Street Theatre will open November next with the Henry Burlesque co. as the initial attraction.

The loss of costumes, scenery and properties by the Held by the Enemy co. and After Dark co. at Salt Lake was a serious matter and suggests to me a plan by which such losses could be shifted to the fire insurance companies. Wherever there is a theatre there is also a local agent, representing one or more responsible fire companies, from whom each local manager, lessee, or owner may, for a fair annual premium, receive a policy of sufficient amount to cover, not only his individual properties, but those held by him, in trust, or on storage, owned by others. Then let the insurance clause go into the blank contracts of local managers of theatres stating as follows: "In consideration of the sum of——dollars, Charles Frohman is hereby insured in the amount of——dollars under policy No. 1234, of the——Insurance Company, for fourteen days from date hereof" etc., etc. Thus each traveling combination can have its scenery, properties and costumes insured at every stopping point, for a trifle, and apportion a fixed amount of insurance, and a fixed cost to each individual member thereof. Again, each local manager, can in turn fix a fair charge to each visiting combination for its insurance and thus reimburse himself, for the entire cost for even his own indemnity. This is crude, but I am satisfied that it is practical.

The Sketchers co. will play Eastward, opening in Chicago Aug. 16.

Laura Biggar will play with the company up to the closing in Chicago and then resume her part in Brady's Irish Arab co., which she created here.

Telula Evans is in Santa Cruz.

John P. Burrill will join Will Davis in Chicago.

W. J. Scanlan comes to the California after The City Directory.

George R. Lask will do the business management for The Sketchers co.

Two more weeks of the Palmer co. at the Baldwin.

CORRESPONDENCE.

CALIFORNIA.

STOCKTON.—ACADEMY OF MUSIC THEATRE: A Long Lane was presented to a fair house 10. Unfortunately, it had been insufficiently advertised, and but few of the regular theatregoers knew the date of its appearance and others nothing of its merits. It was really a first-class performance, and charmed all who were fortunate enough to be there. Your correspondent cannot refrain from special mention of Judith Berolde, who won the admiration of all as much by her charming personality as by her splendid acting. Nellie McHenry 17. Old Homestead 18.——ITEM: The old Stockton Theatre building, located corner Hilarado and Main Streets, was burned during the night of July 4. The fire raged till 9 A. M., and the house, of course, was a total loss. The building, owned by Mrs. John McMullin, had been condemned. She will rebuild, but not for theatrical purposes. Rumor has it that the erection of the contemplated new theatre will be hastened thereby.

LOS ANGELES.—GRAND OPERA HOUSE: P. P. Baker was to have appeared here 7-10, but owing to illness, cancelled his engagement. Nellie McHenry week of 21.——ITEM: H. C. Wyatt informs your correspondent that he has secured lease of Los Angeles Theatre after Oct. 1.

SACRAMENTO.—NEW METROPOLITAN THEATRE: Wilson Barrett concluded his engagement 2. Financially, it was not a success.——CLUNIE OPERA HOUSE: A Long Lane 11, 12 to small business.——ITEM: W. H. Crane, upon his return to New York, after filling his pockets with California gold and accepting the hospitalities showered upon him by an admiring people, has seen fit to rush into print with some harsh and altogether false criticisms upon California and Californians. Mr. Crane may have a desire to visit this coast again some day. If he should come, I can assure him a hearty reception, but it may be in a way he will not relish.

COLORADO.

DENVER.—The Webster-Brady co. presented After Dark to fair houses at the Tabor, considering the heat, week ending 12. Held by the Enemy opened 13 to a good house. It fills the week. The California Opera co. is booked for an indefinite period at the Fifteenth Street Theatre (formerly Metropolitan). Fra Diavolo last week drew good houses. Said Pasha and Olivette are the bills for this week. The two principals are Alice Johnson and Will Rising. Miss Johnson has made a very favorable impression. Her voice is clear and sound, and she possesses a charming personality. I don't remember of ever seeing Zerlina more daintily acted. The co is good all through.——ITEMS: Manager McCourt has returned from a trip to Salt Lake on business connected with his circuit. The recent fire there deprived him of a house. He has made satisfactory arrangements, however.—Alice Johnson is fortunate enough to have friends here. They are entertaining her.—A performance of Othello is now in preparation. Edwin Rostell is to be Othello, Walter Whiteside, Iago, and Florence Molinelli, Desdemona. A Denver editor is said to be directing the affair.—At River Front Park Corydon Craig's Pinafore venture is not an overwhelming success. I doubt very much if it has a run until october.—Your correspondent has for a neighbor Earle Marble, who used to write such capital letters for THE DRAMATIC MIRROR from Boston. Mr. Marble is now on the *Times* here.—Manager McCourt contemplates making extensive improvements in the Fifteenth Street Theatre. The proscenium arch will be brought down to appropriate dimensions and other important changes made.

COLORADO SPRINGS.—OPERA HOUSE: Wilson Barrett, supported by Miss Eastlake and a strong co., presented Hamlet to fair business 5 and The Silver King to better business.——ITEM: After the last act of The Silver King the audience became very enthusiastic, and called for a speech. The curtain was rung up and Mr. Barrett made some very appropriate remarks.

PUEBLO.—DE REEMER OPERA HOUSE: A large and fashionable audience greeted Wilson Barrett's co. in The Silver King 7. The piece was well presented, and received hearty applause. Mr. Barrett was repeatedly called before the curtain. Held by the Enemy to good business 11, although the weather was uncomfortably hot and the theatre almost suffocating.——ITEM: Wilson Barrett's co. closed season 8 at Colorado Springs. They report large business.

LEADVILLE.—TABOR OPERA HOUSE: Held by the Enemy 9, 10 to fair but appreciative audiences. The co. was without scenery and the ladies were without their wardrobes. This was the first engagement of the co. since their Salt Lake fire experience. After Dark 13, 14.

CONNECTICUT.

TORRINGTON.—OPERA HOUSE: The Wright Huntington Dramatic co. presented The Streets of New York 16 to a large and well-pleased audience.——CAMP: The camp is broken up, the co. disbanding and the members going to their homes 17. The receipts did not warrant further outlay. The co. gave four good entertainments, and honorably discharged all obligations incurred.

NORWICH.—GOSSIP: At last Norwich is to have a theatre in keeping with its size and beauty. The new Broadway is building rapidly and the contractor states positively that it will be ready to open by the middle of November. When completed it will be one of the finest houses in New England.

ILLINOIS.

ROCKFORD.—GOSSIP: The annual meeting of the Opera House Association was held 8. A five per cent. dividend was declared. The following officers were elected: President, Levi Rhodes; Vice-President, R. H. Tinker; Secretary, C. C. Jones.

INDIANA.

INDIANAPOLIS.—GOSSIP: Barnum's circus exhibited here 10, giving two performances, and people were turned away at both of them.—Charles Hoffman-Bleck, the opera singer, is giving concerts at the near-by Summer resorts.—Manager Leslie Davis was in the city 14.—Irene Murphy, late of the Wilbur Opera co., has signed with Hoyt and Thomas to take the leading part in Hoyt's new farce-comedy.—Burt Dunbar will leave so for New York city.—Minnie Kessler of Tyler and Frank's variety co., has returned to this city.

NEW ALBANY.—GOSSIP: The Fairy Grotto was presented at the New Albany Opera House by a very clever co. of amateurs under the management of Professor Leslie, before a large audience 18. The Cavern scene with its revolving pillars was one of the most beautiful pieces of scenery ever seen on this stage and reflects great credit upon its painters, Captain Fred. Corbett and Mr. John Webster. Mr. Webster was scenic artist for this house for a number of years.—Walter Floyd, and a number of other well-known professionals, are preparing a drama with which they intend making a tour of Southern Indiana and Kentucky.

CRAWFORDSVILLE.—GOSSIP: The opening of Crump's Theatre will take place Aug. 25 with Thomas W. Keene's co. as the attraction. Manager Gottschalk has booked a fine list of cos. for this theatre for the coming season, and has no more open dates until after the holidays.—The leader of Crump's Theatre orchestra claims that he will have the finest band and orchestra in Southern Indiana this season.—Schwartzkopf's Opera House is to be put to commercial use at an early date.

IOWA.

DES MOINES.—GRAND OPERA HOUSE: Cleveland's Colored Carnival Minstrels 30.——ARENA: Sells Brothers' Circus had large crowds 8.

DUBUQUE.—Rhea closed the season here 9 to a fair house, giving the best of satisfaction. In honor of the event she gave a dinner to her co. at the Lorimer, and departed for New York.

MASSACHUSETTS.

ATTLEBORO.—GOSSIP: The season will open here Aug. 28 with Gorman's Minstrels. Manager Arthur promises the finest attractions ever here, and his bookings thus far support his claim. The following are some of the cos. booked: Water Queen, Cornell, Aunt Jack, Annie Ward Tiffany, Annie Pixley, A Royal Pass, Grismer Collier Dore, Dark Secret, Adelaide Moore, Old Jed Prouty, Independence, Milton Nobles, The Great Metropolis, The Stowaway, Pat Rooney's Club, Louis James, The Old Homestead, Two Old Cronies, Two Sisters and Our German Ward. The Newburyport Concert Or-

chestra will furnish the music at the Opera House during the ensuing season.

LOWELL.—OPERA HOUSE: Thatcher's Minstrels August 26 is the opening attraction. Zeffie Tilbury, with a new repertoire, will follow 28 for a week.——ITEM: Joseph Smith has written a farce-comedy for Lydia Thompson. It is still unnamed. Miss Thompson is now in New York engaging her co. William H. Way is arranging the music and will contribute several songs of his own composition. Mr. Way has signed with Veronica Jarbeau.—The Zeffie Tilbury co. reached here week of 7, having closed a highly successful engagement at Halifax, N. S. They opened at Cottage City, Mass., 14.—Florino Malcolm visited friends here last week.—Frank George and wife are at home for the Summer.

MINNESOTA.

ST. PAUL.—HARRIS' THEATRE: The Wilbur Opera co. gave Three Black Cloaks week of 14 in a very creditable manner, nicely staged and handsomely costumed. The capacity of the house was tested nightly. Susie Kirwin is the life of the co., and though suffering severely from a sore throat, she bravely did her best to not disappoint the audience in her rendition of the rule of Gitola, and she succeeded admirably. May Baker looked and rendered the role of the queen in a commendable manner and with marked favor. J. E. Conly as Don Luza, H. W. Tre Denick as Don Jose, J. H. Ryan as Don Philip, did good work. W. H. Kohnle was very good as Dromeo the Miller. The chorus made a good appearance and do their work well.——ITEMS: Mr. Dean, who has so successfully managed this house since its opening as the Harris Theatre, has purchased the interest in the property, lease, etc., from Messrs. Harris, Britton and Dean, these gentlemen permanently withdrawing from the St. Paul theatrical field. The price paid was $67,000. The transfer was made and papers signed, Mr. Dean assuming the control of the house 12. Mr. Dean, by his courteous and gentlemanly attention and disposition to please the public by presenting first-class attractions at fair prices, has become a popular manager, and has made a host of friends among the business men and theatregoers of St. Paul. The good wishes of all attend him in the new venture. At the close of the present season Mr. Dean will make some changes throughout the house, and the interior will be decorated in a unique style. He has already ordered from the East a new drop curtain and new scenery that will be used in staging the attractions for the ensuing season.—The Newmarket and Olympic Theatres are dark.—Kohl and Middleton's Museum continues to do good business.

MINNEAPOLIS.—BIJOU OPERA HOUSE: Peck's Bad Boy to the capacity of the house 13. Play and co. made an unqualified hit.——ITEM: Harris' Theatre and Grand Opera House were dark week of 14.

MISSOURI.

ST. JOSEPH.——GOSSIP: Strackbein's Garden, under the management of W. Day of the Eden Musee, is presenting a fair class of Summer attractions.—The Sells-Andress Circus and Menagerie has finally gone to pieces and all the property is in the hands of a receiver. The employees have, many of them, given up all hopes of receiving their back pay and left the city in search of employment. The entire outfit will be sold by the receiver and the concern wound up.—No announcements are made yet on behalf of either Tootle's or Grand Opera Houses for the ensuing season. The first named will, of course, have plenty of attractions, but the future of the latter is shrouded in mystery.

MEXICO.—PERRIS GRAND OPERA HOUSE: Marlande Clarke's Dramatic co. week of 8 (State Military Encampment week) in repertoire gave some very amateurish performances. Mr. Clarke did very creditable work but his support was weak.——SHOTS: The State Military Encampment was held 9-12. One of the military bands threatened to attach the Clarke co. for services rendered during the week, but the matter was satisfactorily adjusted.

NEW JERSEY.

HOBOKEN.—CROSHERE'S THEATRE: A fair variety programme was given week of 14, and the attendance was good. This week May Adams' Burlesque co. of pretty women and clever specialists will endeavor to make bearable, and even enjoyable, the torrid evenings to the sweltering Hobokenites. The two B's (Burlesque and Beer) are a never-failing source of pleasure to the patrons of this house, and the result is portrayed in the child-like smile of pure satisfaction and the bland and sociable manner of Manager Siegfried Croshere.

ELIZABETH.—LIBRARY HALL: Rice's World's Fair Minstrels opened their season here 17 to a good house. Many familiar names appear upon their programme, among the most prominent being those of Billy Birch, Ed. Rice, Bob Slavin and J. D. Green. The performance went very smoothly for a first-night and was thoroughly enjoyed by those present. They start the season with a good array of talent and will, no doubt, meet with success.——TEMPLE OPERA HOUSE: Gorman's Minstrels 26.

NEW YORK.

HARLEM.—HARLEM THEATRE: Uncle Tom's Cabin to fair business week ending 19.——ITEM: Manager F. W. Hofele, it is reported, is on his way back to this city from Germany.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL: The Minnie Seward Comedy co. week of 14 to fair business. Co. medium.——GOSSIP: Mrs. James G. Blaine, Jr., with Mrs. Delancy Nicholl and Mrs. Mentos, have arrived at the United States Hotel, and will spend the Summer months here. It is hoped the delicious air of Saratoga and a course of mineral water will speedily restore Mrs. Blaine to strength and vigor.—Miss Caroline B. La Rue, the author and elocutionist, of Brooklyn, is the guest of Mrs. Charles Drew, of Union Avenue.—Harry D. Chase, the well-known tenor, formerly with the Rinehart Sisters and Sea King co., who has been visiting friends in this village, left for New York where he will join Mr. Castli's Opera co. for next season.—Twelve lady soloists comprise the Beacon Orchestral Club of Boston at Mt. McGregor for the season.—Thomas H. Joyce, of New York, and his orchestra, arrived here 12 and will furnish music for the guests at Congress Hall for the next two months.—Maggie Fielding, of the musical team of John and Maggie Fielding, is spending the Summer here with her friend, Mrs. Truax, formerly known to the stage as Angie Schott.

NEWBURG.—ACADEMY OF MUSIC: The regular season will open July 29, Gorman's Minstrels being the attraction, followed August 8 by Tony Pastor.——ITEM: The scenery of the Academy is being retouched by L. W. Seavey and the house generally cleaned up. Manager Taylor has a fine line of bookings for the coming season.

BINGHAMTON.—OPERA HOUSE: E. P. Sullivan supported by an excellent co., played a return engagement week of 14 to good business considering the extremely warm weather. Mr. Sullivan and his co. have become justly popular in this city, and their performances have given excellent satisfaction.

BUFFALO.—ACADEMY OF MUSIC: Cleveland's Minstrels opened their season at the Academy of Music July 14, playing to large houses for three nights though the weather was very sultry. The features of this co. were Emerson, Schoolcraft, Dougherty, Pagan and the acrobatic Cragg Family. The Carleton Opera co. last week pleased good-sized audiences, giving Mynheer Jan. The Brigands next. Pinafore and The Black Hussar by Geo. Baker's co. were the operas given at the Corinne Lyceum. Business continues profitable.

PEEKSKILL.—SHEPARD OPERA HOUSE: Liberati's Band 12 gave a good entertainment to a large house.

OHIO.

DAYTON.—THE PARK: The Gondoliers was given for the first time in this city 14 by The Park Opera co. and made a very favorable impression. Like all of Gilbert and Sullivan's operas, it must be heard several times to be thoroughly appreciated. Now and then there is a short strain, that reminds the audience of the palmy days when Dick Dudgeon was in his misery, or when Gravesmere was in his glory. The receipts have gradually increased at each performance and indications point to an unusually big week. The entire co. did well. Monday's week of 21.——MEMORIAL HALL, SOLDIERS' HOME: The House Opera co. repeated The Grand Duchess 12 and Fatinitza 13 to the usual large and well-pleased audience.——CURB: Manager M. A. Kruger, of Memorial Hall, Soldiers Home, returned 12 after a short business trip to New York.—George Primrose, of Primrose and West's Minstrels, arrived here 13. The entire co. is now here in active rehearsal. They will open their season at the Grand 29. The co. will be larger than ever and their programme promises to surpass anything ever seen in this country, so look out "for 'em."

NEWARK.—GOSSIP: Manager Cliff Roseburgh has secured The Hustler for the opening attraction at Music Hall Aug. 29.—W. B. Arnold, of The Burglar co., is summering here. Mr. Arnold is an old Newarkite and has many friends here.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE: The house closes this week with The City Directory co., whose business has been very large in spite of the weather and counter attractions. On July 28 W. J. Scanlan will open the house for a week to be followed by The Old Homestead, Maude Granger and Ullie Akerstrom, which four weeks will constitute the Summer season, and after closing another week, the regular Fall and Winter season will commence. For the coming season Mr. Hayman has booked nearly every available leading star and combination on the road, and a big business is looked for.——CORDRAY'S NEW THEATRE: This house is playing dramatic and operatic attractions at prices ranging from ten to fifty cents, and is doing a good business.

PENNSYLVANIA.

HARRISBURG.—ISLAND PARK: Pain's Last Days of Pompeii has been given to uniformly large audiences since the opening night, July 4. The attendance has reached 40,000, an average of 8,000 each performance and the interest is now at fever heat. The large amphitheatre, capable of holding 10,000, was packed 19 with an audience numbering at least 12,000, who occupied every point of vantage from which a view could be gained. Special trains are run on the several railroads centring in this city and efforts are not wanting to make it possible to have a total attendance of 100,000. The *personnel* remains the same as heretofore, save that G. W. Goble, manager, has succeeded S. M. Lowrie in that position. Walter Gifford, stage manager, and E. A. Hannaford, business manager of Last Days of Pompeii, regard THE DRAMATIC MIRROR as the *ne plus ultra* of dramatic journalism.

BETHLEHEM.—GOSSIP: Daisy Lovering, formerly with Kitty Rhodes, is spending the Summer with her mother at Newburyport, Mass. The Loverings have a temporary home at South Bethlehem during the college course at Lehigh University of Miss Daisy's brother. During the storm yesterday the house in which the Loverings resided here was unroofed and the rain poured in in torrents, but no damage was done to Miss Lovering's wardrobe, which is stored in heavy trunks in the building.—Edwin Parrish is enjoying a quiet time at the home of his parents in Bethlehem.—James W. Regan, formerly with the Adams' Stock co., is recreating at South Bethlehem. He has hinted that he intends going out next season with Cleveland's No. 1 Minstrels.—Everything quiet theatrically. Manager Walters is making active preparations for a big season for 1891-92, and is booking only standard attractions. So far as known the season will open Aug. 28 with Grimes' Cellar Door.

RHODE ISLAND.

PROVIDENCE.—SANS SOUCI GARDEN: The Ideal Opera co. in The Black Hussar for the second week did a big business. Amorita 21. This is the only place of amusement open here now and it is receiving very liberal patronage.

TENNESSEE.

MEMPHIS.—EAST END PARK: The Opera co. played to fine houses during the week ending 12. Mikado has lost none of its drawing qualities. The weather was hot and clear and the dummy line did good service. The Chimes of Normandy week of 21.——ITEMS: The managers of Jackson Mound Park have been unfortunate in procuring attractions. Two cos. have been engaged but failed to arrive. The park is one of the prettiest in the South and with a good co., if the transportation could be improved, would be a delightfully pleasant place.—Toomey and Nonon, of St. Louis, are busy on the scenery for the Grand Opera House. The stage is the largest in the South, and the seating capacity is 2,100. The directors, twenty-five in all, will have reserved seats in the front row of the dress circle. Emma Juch is to be the first attraction.—Julia Marlowe will appear at the Lyceum and the old reliable George Wilson's Minstrels will reopen the new Memphis theatre.—Competition will be at high water mark during the ensuing season, and the best advertised and best billed house, of course, will do the best business. Success to all.

WISCONSIN.

MILWAUKEE.—GOSSIP: The attendance at the Schlitz Park week ending 19 has been very good, especially on the evenings Aida was given. This opera tested the ability of the company and they acquitted themselves in a highly satisfactory manner. The entire opera co. will fill a three weeks' engagement at Minneapolis beginning 21.—Abbie Carrington has been quite seriously ill and was unable to appear in Aida. Miss Carrington's part was very satisfactorily sustained by Francesca Guthrie.—The work of remodeling the Academy is progressing and Manager Marsh will have an elegant theatre to open to the public about Sept. 1.—The Davidson is also fast nearing completion and will soon be in the hands of the decorators. Manager Litt has received some sample paper, being made by The Strobridge co for The Stowaway, which is very handsome and attractive.

MADISON.—FULLER OPERA HOUSE: Fitzpatrick's Rip Van Winkle to fair business 11. The co. seemed badly crippled and gave a poor performance.

CANADA.

ST. JOHN.—MECHANICS' INSTITUTE: W. S. Harkins' stock co. opened 14 to very large and enthusiastic audiences in The Black Flag. This was continued 15-17. The play was well presented, the scenic effects good, and the performers above the average.——ITEM: No actor that comes this way has as many personal admirers as Mr. Harkins, but some actresses who are great favorites with us had better look out for their laurels if Miss Arthur stays long here.

WINNIPEG.—PRINCESS OPERA HOUSE: Katie Putnam in repertoire to good business 7-12. Baker Opera co. begin an indefinite engagement with good prospects 24.

HALIFAX.—ACADEMY OF MUSIC: The Running Wild co. was billed for 7-9, but only played two nights, to very poor business. The manager found it necessary to cancel the third night's performance, owing to the weakness of the co. and the piece. The Salvini co., under the management of Wesley Sisson, filled out the week 10-12, presenting Three Guardsmen to fair houses, considering that it is off season and the weather unfavorable. The co. is, without doubt, the strongest that has appeared here for a long time. Mr. Salvini's impersonation of D'Artagnan was effective and pleasing, and received several curtain calls. He is ably supported by Belle Archer, Herbert Archer, Ben Johnson and others. A Child of Naples and The Duke's Motto were of 14.——EXHIBITION BUILDING: The Japanese Village co. week ending 11 to good business.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK CO.: Cheyenne, Wyo., July 21, Grand Island, Neb., 22, Omaha 23, Sioux City 24, Chicago 27—three weeks.

AUGUSTIN DALY CO.: London, Eng., June 27-Aug. 26.

A. M. PALMER'S CO.: San Francisco, Cal., July 7—five weeks; Los Angeles August 11—week; Stockton 18, Sacramento 19, 20, Salt Lake, Utah, 22, 23, Denver, Col., 25—two weeks; Kansas City, Mo., Sept. 6-12, St. Joe 12, Omaha, Neb., 13, 14, Chicago, 15—two weeks.

ARIZONA JOE CO.: Tacoma, Wash., July 22-26.

A PAIR OF JACKS CO.: Astoria, Oregon, July 24, Olympia, Wash., 25, Nanaimo 26, Tacoma 28, 29, Victoria, B. C., 30-31, Seattle Aug. 1, 2.

CITY DIRECTORY CO.: San Francisco July 14-Aug. 9.

CRYSTAL SLIPPER: Chicago June 15—indefinite.

CARLTON-TODD CO.: East Saginaw, Mich., July 22-26.

DEAD HEART (O'Neill's) CO.: Chicago June 15—indefinite.

BURCE GOODRICH CO.: Hurley, Wis., July 21—week; Ashland 28—week.

E. P. SULLIVAN CO.: Asbury Park, July 21—week, Cottage City, Mass., 28—two weeks; Springfield, Aug. 11—week; Worcester 18—week; Meriden, Conn., 25—week.

HENRY E. DIXEY'S CO.: Chicago, June 30—indefinite.

HEATH BERNARD CHASE CO.: Waukesha, Wis., July 11, Oshkosh 20, 23, Green Bay 24, Fond du Lac 25, Sheboygan 26.

LIZZIE EVANS CO.: Rockland, Me., Aug. 9-12, Bangor, 13, 14, Worcester, Mass., 16, Boston 18-23, Cleveland, O., Sept. 1—week.

MODEL COMEDY (Hagan and Wall's) CO.: Put-in-Bay, O., July 1—indefinite.

NELLIE MCHENRY CO.: Los Angeles, Cal., July 21—week.

OLD HOMESTEAD CO.: Santa Rosa July 21—week; San Jose 28, 29, Santa Cruz 30, 31, Stockton 26, Sacramento 28-30, Marysville 31.

P. F. BAKER CO.: Oakland, Cal., July 20—week; Woodland 28, Nevada 29, Virginia City, Nev., 30, 31, Carson Aug. 1, Reno 2.

RICHARD MANSFIELD CO.: N. Y. City June 16—indefinite.

STANDARD THEATRE (Alberta Lee's) CO.: Eureka Springs, Ark., June 30—indefinite.

SHENANDOAH CO.: Chicago June 30—indefinite.

SPOONER COMEDY CO: Atlantic, Iowa, July 22-26.

THE SNATCHER: San Francisco July 25-August 9.

VENDETTA CO.: Chicago June 30—indefinite.

W. S. HARKINS CO.: St. John, N. B., July 14-Aug. 9.

ZEFFIE TILBURY CO.: Halifax, N. S., June 2—ten weeks.

OPERA AND CONCERT COMPANIES.

ALCAZAR OPERA CO.: Kansas City, Mo., June 2—indefinite.

ANDREWS' OPERA CO.: Peoria, Ill., June 9—eleven weeks.

AMBERG OPERA CO.: N. Y. City June 29—indefinite.

A. E. WILSON OPERA CO.: Bridgeport, Conn., June 29—indefinite.

BAKER'S OPERA (A) CO.: Winnipeg, Man., July 21—indefinite.

BAKER'S OPERA (B) CO.: Buffalo, N. Y., July 7—indefinite.

BOSTON OPERA CO.: Toledo, O., June 29—indefinite.

CASTLES IN THE AIR CO.: New York City—June 30—indefinite.

CARLETON OPERA CO.: Buffalo, N. Y., June 30—indefinite.

C. D. HESS OPERA CO.: Chicago June 29—indefinite.

CALIFORNIA OPERA CO.: Kansas City, Mo., June 29—indefinite.

DIXON-BELL OPERA CO.: St. Louis, June 29—indefinite.

FISHER OPERA CO.: Memphis, Tenn., June 29—indefinite.

FRENCH OPERA CO.: New Orleans—indefinite.

GAIETY OPERA (F. C. Bancroft's) CO.: Springfield, Mass., July 1-Aug 2.

GRAU OPERA CO.: Cape May, June 30—indefinite.

HESS OPERA (No. 2) CO.: Milwaukee June 9—indefinite.

HINRICH OPERA CO.: Philadelphia, Pa., June 29—indefinite

IDEAL OPERA CO.: Providence, R. I., June 30—indefinite.

JULIUS HOWE OPERA CO.: Baltimore, Md., July 14—indefinite.

LABONT (Helen) OPERA CO.: Washington, D. C., July 20—indefinite.

LIBERATI'S BAND: St. Thomas, Ont., July 21, Port Huron, Mich., 22, Detroit 23, Toledo, Ohio, 24-25, Sandusky 28, Lima 29, Springfield 30, Richmond, Ind., 31.

NEW YORK OPERA (J. W. Slocum's) CO.: Dallas, Tex., June 29—indefinite.

NEW AMERICAN OPERA CO.: Philadelphia, June 29—indefinite.

NORCROSS OPERA CO.: Providence, R. I., June 2—indefinite.

SPENCER OPERA CO.: St. Louis July 14—indefinite.

SEA KING CO.: N. Y. City, June 29—indefinite.

SOLDIERS' HOME OPERA CO.: Dayton, O., June 29—indefinite.

STRAUSS ORCHESTRA: N.Y. City, June 29—indefinite.

THE BRAZILIAN CO.: N. Y. City, June 29—indefinite.

WHITELAW OPERA CO.: Kansas City—indefinite.

WILBUR OPERA CO.: St. Paul, Minn., July 7—indefinite.

VARIETY COMPANIES.

ELLIOTT'S VOYAGERS CO.: San Francisco, July 14-Aug. 2.

LESTER AND WILLIAMS' CO.: Tacoma, Wash., July 14-26.

MINSTRELS.

CLEVELAND'S MAGNIFICENT MINSTRELS: Grand Rapids, Mich., July 21, 22, Muskegon 23, Kalamazoo 24, Battle Creek 25, Jackson 26.

CLEVELAND'S COLOSSAL COLORED MINSTRELS: Joliet, Ill., July 26.

CLEVELAND'S CONSOLIDATED MINSTRELS: Elmira, N. Y., July 20, 21, Auburn 22, Syracuse 23, Oswego 24, Watertown 25, Utica 26.

GORMAN BROTHERS' MINSTRELS: Plainfield, N. J., July 24, Flemington 25, Elizabeth 26, Tarrytown, N. Y., 28, Newburgh 29, Matteawan 30, Danbury, Conn., 31, New Haven Aug. 1, Holyoke, Mass., 2, Springfield 3.

GEORGE WILSON'S MINSTRELS: Elmira, N. Y., July 20-26.

RICE'S AMERICAN MINSTRELS: Bridgeport, Conn., July 21—week; N. Y. City 28—week; Springfield, Mass., Aug. 4—week.

RICE'S WORLD FAIR MINSTRELS: Birmingham, Conn., July 23, Naugatuck 24, Meriden 25, Wallingford 26, Asbury Park, N. J., 28, Long Branch 29, Red Bank 30, Perth Amboy 31.

THATCHER'S MINSTRELS: Bridgeport, Conn., July 28.

CIRCUSES.

BARNUM-BAILEY CIRCUS: Columbus, O., July 23, Cleveland 21, 22, Youngstown 23, Akron 24, Canton 25, Steubenville 26.

CHARLES BARTINE'S CIRCUS: Champaign, Ill., July 21, Mahomet 22, Chenoa 23, Streator 24, Heyworth 25, Le Roy 26.

FRED. LOCKE'S CIRCUS: McCutchenville, O., July 20-22, Sycamore 22, Bloomville 23, New Washington 24, Chicago 25

FRANK A. ROBBINS' CIRCUS: St. John, Can., July 21, Valleyfield 22, Ottawa 23, Cornwall 24.

FOREPAUGH'S CIRCUS: Fall River, Mass., July 21, Newport, R. I., 22, New Bedford, Mass., 23, Brockton 24, Marlboro 25, Fitchburg 26, Lowell 28, Lawrence 29, Lynn 30, Salem 31, Haverhill Aug. 1, Dover, N. H., 2, Portland, Me., 4, Bath 5, Yarmington 6, Waterville 7.

MCMAHON'S CIRCUS: Grand Junction, Col., July 22, Montrose 23, Ouray 24, Gunnison 25.

MAIR-VAN AMBURGH'S CIRCUS: Red Bank, N. J., July 21, Keyport 22, New Brunswick 23, Perth Amboy 24, Rahway 25, Elizabeth 26.

STOWE BROTHERS' CIRCUS: Ashtabula, O., July 26.

SAWTELLE'S CIRCUS: Oswego, N. Y., July 21, 22, Fulton 23, Phœnix 24, Baldwinsville 25, Liverpool 26.

WHITNEY'S CIRCUS: Marcellus, Mich., July 21, Vandalia 22, Champlin 23, Edwardsburg 24, Niles 25, Dowagiac 26.

WASHBURN AND ABLINGTON'S CIRCUS: Troy, N. Y., July 21, Cohoes 22, Saratoga 23, Schenectady 24, Amsterdam 25, Gloversville 26.

WHITING BROTHERS': Kansas City, Mo., June 29—indefinite.

W. H. HARRIS' CIRCUS: Chicago, Ill., June 29—indefinite.

MISCELLANEOUS.

BUFFALO BILL'S WILD WEST: En route through Europe.

DAYTON'S COMIC MYSTERY CO.: Wolcott, N. Y. July 21, 25, Oswego 27, 28, Fulton 29, 30.

MONTFORD'S MUSEUM: Toronto, Ont., June 9—indefinite.

Boston Traveller.

THE DRAMATIC MIRROR, with great generosity, is going to publish a list of all the actors and actresses in this country who are not engaged for next season, and thus help them to secure positions. If all the disengaged members of the dramatic profession in America send their names to THE MIRROR, what a tremendous list of them there will be!

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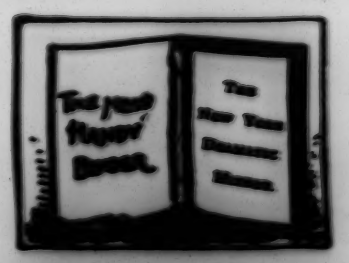

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MATTERS OF FACT.

C. W. Beckner, manager of the Roanoke Opera House, Roanoke, Va., will play only first-class attractions next season. He will not rent, but will give liberal sharing terms. A good attraction is wanted for Nov. 27 and March 30 upon a certainty. Roanoke has a population of 22,000, and is claimed to be a first-class show town.

Eugene Fellner, M. A., LL. B., writes poetic plays on contract. His address is Equitable Building, Boston, Mass.

Upside Down and Vacation, as played by the Dalys to large receipts, can be secured on advantageous terms by addressing William Harris, Howard Athenæum, Boston.

Although Lee Lamar will star next season in the farce-comedy entitled Out of Sight there is no reason for imagining that she will be lost sight of by the theatre-going public.

Henry Kingsley is at liberty.

The Opera House at Junction City, Kas., is now being refurnished and decorated, and improvements generally will be made. Manager Trott is ready to book attractions for next season.

Carl A. Haswin's permanent address is Holly Beach, N. J.

Timmermeister's Opera House, Wapakoneta, Ohio, has the Fair week of Oct. 30th open, also other good time.

The Opera House, Lansford, Pa., is now booking time for the season of 1890-91.

Managers are warned against producing Germaine during the now pending litigation between Ettie Henderson and Nadage Dorée.

The Thomas E. Shea company wants a comedian who can sing and dance.

A lady to play juveniles is wanted by Lillian Kennedy's Casey's Troubles company.

Time is all filled and the company complete for Maggie Mitchell's company next season. Charles Abbott will continue as manager.

The Grand Opera House, which is the only popular price theatre in Newark, N. J., has just been redecorated and refurnished throughout at a cost of over $5,000. The regular season will open on or about Aug. 25. Managers wishing time at this popular establishment can apply to Leonard Gray, Room 18, Broadway Theatre Building, N.Y.

Charles Harris is open for an engagement as walking gentleman or general business.

A strictly first-class attraction is wanted to reopen Jacob Litt's Standard Theatre, Chicago, on Saturday, Aug. 30. Manager Litt will give a recognized attraction a certainty or percentage for that week.

Emma Frank is making great preparations for her forthcoming production of her new military play Fort Donelson. An excellent company has been engaged and entirely new and elaborate scenery by E. W. Carpenter, of Baltimore, will be used. New mechanical devices will be introduced, and they are described as being novel and interesting. The initial performance will be given at H. R. Jacobs' Third Avenue Theatre commencing Aug. 11 and continuing for two weeks.

A. M. Palmer will send out an excellent company with Aunt Jack this season, all of the members being specially fitted for the parts assigned them. Pfolliott Paget, having been identified with similar characters to that of Aunt Jack while in Mr. Wyndham's company for several years at the Criterion, London, will give an admirable personation of the effusive spinster; Charles Bowser as the Judge will add to the enjoyment of the court scene; Sidney Drew will undoubtedly make a hit in the part of Brus, and Charles Butler, the original of Juffin, the country solicitor, will add new laurels to the honors gained by his clever performance during his long run at the Madison Square Theatre last season. It is superfluous to add that Lewis Baker will fully illustrate the foibles of the typical English swell in the part of Lord St. John Broughton. Louis Mitchell, another clever comedian, has been engaged for the part of Swoffer, the lawyer's clerk. Alice Butler as Mrs. Vanstreek, the Chicago widow in London in search of a title and a lord for a husband, has a part for which she is remarkably well suited. George Backus, the popular young comedian, will have in Caleb Cornish the opportunity of his life. If constructed specially to suit George the part could not have been improved. Eugene Eberle will impersonate the pompous Colonel Tavenor to the life. W. B. Murray as the waiter will add breadth to the comedy lines in the dinner scene. Mrs. Sidney Drew will make a charming Mildred, The *ensemble* is one of the best that will tour the country this season, and Aunt Jack will doubtless score a success wherever presented. Last season this comedy ran for three hundred nights at the Royal Court Theatre, London, and over two hundred nights at the Madison Square Theatre, New York, filling the house nightly, proving one of the few successes of the past year. Mr. Palmer has placed the management of the Aunt Jack company in the hands of the energetic H. S. Taylor, who will personally manage and direct the tour, assisted by Frank Dietz in advance and Joe Buckley as treasurer. Special scenery will be carried, and the Strobridge Lithograph Company will furnish some of the best specimens of their art in the way of lithographic window bills, posters and stands. With such a company under the management of H. S. Taylor, Aunt Jack should prove one of the greatest money-winners of the season.

Daniel Frohman may feel justly proud of the list of attractions that will be under his management during the ensuing season. They will number a round half-dozen, and comprise The Prince and Pauper, with Elsie Leslie as the star; E. H. Sothern, Mr. and Mrs. Kendall, The Charity Ball, The Wife, and the Lyceum Theatre stock company. With such already popular successes, Mr. Frohman cannot fail to come out at the large end of the horn by the end of next season.

E. F. G. offers $25 to any person finding him an engagement with a first-class company. He can be addressed P. O. Box 1335, New York Post Office.

Cordray's New Theatre, Portland, Oregon, is claimed to be the most popular theatre in that city. It is situated on the ground floor and patronized by the *élite* of Portland. First-class attractions can arrange for open time tune by addressing the managers J. P. Cordray and Co.

A strong attraction is wanted for the opening of the Opera House, Gallipolis, Ohio, in September. A certainty will be given to a strong attraction.

The next academic year of The American Academy of the Dramatic Arts will commence Oct. 27, 1890. Further particulars can be obtained of B. F. Roeder, secretary, 22 East Twenty-fourth Street.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Abbott, Emma
Aveling, Henry
Arthur, Joseph
Allen, Susie
Anderson, Hattie
Amber, Mabel
Acker, H. P.
Arbuckle, Maclyn
Atkins, Geo. R.
Armond, Joe
Adams, C. H.
Abbott, Chas.
Arahams, Harry
Aldridge, Bristow
Aldridge and Rich
Backus, F. F.
Bushes, Harold
Behenna, S. C.
Burton, C.
Bauchiez, Robert
Baute, W.
Belmore, Alice
Barrett, Wilson
Booth, Edwin
Bauicault, Dion
Bouta, A. B.
Bacon Lights, Mgr.
Beare, Newton
Booth, Nita
Bauser, Chas
Barnstein, Jeff D.
Boggs, F. C.
Brown, F. A.
Brady, Jas. Jay
Berrans, Chas
Bainbridge, C. J.
Backlin, Hattie
Barney, A. M.
Bryton, Fred
Crane, Seth M.
Claustin, John
Corbyn, Sheridan
Carden, Hattie Bell
Cross, E. J.
Crane, W. H.
Crabtree, Lotta
Chapin, Verner
Carleton, W. T.
Cashman, Mrs. G. A.
Coghlan, C. F.
Canning, M. W.
Coulter, Fraser
Curtiss, Blanche
Cotes, D. G.
Carroll, Robert
Conway, Geo. W.
Charters, Chas.
Castleton, Kate
Cooper, Minnie
Cleveland, W. S.
Crowell, Fay
Clayton, Max
Clinton, Kate
Clark, Marlande
Crellins, Edith
Carlyle, Marie
Conway, Mrs. Frank
Connolly, Jas. P.
Clement, Clay
Dickson, Chas.
Daniels, Chas. W.
Dorr, Dorothy
Dixon, J. Edson
Dunn, Arthur
Dalton, Harry
Don't Bounce Co. Mgr
Davenport, Fanny
Dewey, Jack
De Vere, George
Donelly and Girard
Dunbar, Florence
Edwards, Blanche
Edwards, Ed.
Ellis, Sydney R.
"Evangeline" Co. (Mgr.)
Evans and Hoey
Evans, Azack
Eaton, Grace
Florence, Katherine
Forrest, Arthur
Feeley, Al. C.
Field, A. R.
Field, Burt
Foster, Mr.
Fulford, Robert
Fortier, Herbert
Frank, Jas.
Frank, Mrs. Emma
Fetter, Selena
Forman & Morton
Forsythe, Kate
Francoeur, J. M.
Goatcher, Phil
Gilroy, Mamie
Gran, Matt
Granger, Maude
Gorman, Dick
Griffith, John
Gilbert and Dickens
Granville, May
Graybreake, Ethel
Gannon, John D.
Ginn, Mrs.
Gorman's Minstrels (Mgr.)
Garrett, Maggie
Maid by the Enemy (Mgr.)
Hatch, Wm. R.
Herbert, J. W.
Hanley, M. W.
Hart, Jos.
Haworth, Jas.
Howard, Hanson
Herbert, Frances
Holmes, C. Donovan
Hempstead, Fred.
Hosted, H. E.
Hobson, Chas. H.
Harvey, Eugene
Hardy, Harry
Ives, Alice K.
Jones, Louis
Jerome, Lilian
Jack, E. R.
Jannschek, Max.
Jura, George W.
Jackson, Thos. E.
Johnson, Fanny
Johnson, G. A. D.
Kendall, Ezra
Keene, Thomas W
Kyle, George W.
Kent, Charles
Kent, S. Miller
Kemble, Frankie
Kelso, Mayon
Kennedy, Harry
Kanter, Philip L.
Keenan, F. J.
Litz, Louise
Lostin, Carrie
Laurock, Geo.
Lewis, Lillian
La Due, E. H.
Leigh, Miss Lizzie
Leach, Gussie
Lynch, Sam W.
Lowenthall, Max
Lusk, Geo. R.
Maeder, Clara F.
Mills, Madeline
McClain, R. D.
McCaull, John A.
Mann, W. D.
Marchant, Frank
Mayo, Frank
McDowell, Mrs. Fanny (plgs)
McCormack, Loudon
Mather, Margaret
Murphy, John T.
Mann, Harry W.
Morris, Ramsay
Mackaye, Steele
Monahan, Frank A.
Miller, George
McAuley, Rachel
Maurice, L.
Mortimer, Edmund
McLean, Catharine
McCollin, A. W. F.
Mitchell, Louise
Meredith, Harry
Owen, Wm. H.
Olivier, Jessie
Pritchard, Spencer
Primrose and West
Pascoe, Lillie
Power, Tyrone
Prescott, Marie
Parlet, Herman
Pierce, May
Powers, Chas E.
Peiper, Teddy
Quinn, J. F.
Rice, Fanny
Rosenthal, J. J.
Roberts, Frank
Redding, Francesca
Rogers, Katherine
Riley, J. P.
Rising, W. S.
Rosenbaum, E.
Rivers, Julia
Rice, Chas. E.
Russell, J. H.
Rutledge, Gertrude
Rankin, Mrs McKee
Russell, Harold
Russell, Adelaide
Rose, E. E.
Stephany, Stephen
Sammis, C. S.
Slipped by the Light (Mgr.)
Sheldon, Herman
Stuart, Clinton
St. Ormand, Harry
Sanson, Bessie
Sinclaire, Forest
Stephens, W.
Sinclaire, Edith
Stinson, Fred.
St. Aubyn, Carlos
Seligman, Minnie
Salvini, Alexander
Stone, Louise
Sturgess, John
Sindrir, J. H.
Stewart, J. C.
Sanford, Walter S.
Schrader, Palma
Stone, E. G.
Scanlin, W. J.
Trent, May
Tetley, Hamilton
Tillotson, W. W.
True Irish Hearts (Mgr.)
Thornton, Addade
Tobin, H.
Verner, C. E.
Villars, Jessie
Wilson, Francis
Williams, Harry
Williams, Geo
Wyngate, Chas
Westford, R. Owen
Weston, Kendall
Watcham, Harry
Wilke, Hubert
Wallace, J. J.
Wood, G. M.
Whinz, Chas.
Williams, Frank
Webber, Tom E.
Wilson, F. P.
Warner, Edwin
Wheatcroft, Nelson

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DRAMATIC ANACHRONISMS.

It appears strange that in these days when, as we are told, the drama flourishes with us as it has never flourished before, any controversy should arise as to the proper spirit in which to attack a play some hundred years old—a play, moreover, which is no antiquated specimen of the dramatic fossil, interesting only because it is so utterly unknown to us, but, on the contrary, a play which since its first production has held the boards uninterruptedly and successfully, which has been a favorite with audiences and with actors alike, and which it requires no prophet to foretell will so continue long after the present discussion and those who have provoked it are numbered with the things that were. Thus writes a contributor to the London *Saturday Review*.

The present condition of our stage, as exemplified in our leading theatres, is certainly not a slipshod one; the work is earnest, though it may at times be misdirected; our managers take full advantage of the ample time for preparation which long runs afford, and are prodigal of care and of capital to secure accuracy of detail; but of what value is that accuracy if it is confined to the scenic and decorative accessories? Archæology has done much for the stage during the time covered by the memories of still living playgoers. Macbeth no longer looks as if he had stepped from the door of a tobacconist, nor does Othello wear the burnt-cork complexion of a Christy Minstrel; but of archæology, as of other good things, it is possible—on the stage at any rate—to have too much. A theatre is, after all, though the fact is sometimes lost sight of, a place for the exhibition of a play and players; and archæology, if it has any concern there, and we firmly believe it has, should not take heed of the mint and anise and cumin of the drama, to the neglect of its weightier matters, but should be at least as apparent in the words and actions of the performers as in the building of a scene or the fashion of the tables and chairs. We may laugh at the antiquarian fads of Mr. Charles Kean, who reproved one of his actors for not impressing on his audience that a large key which he had to use in one of the Shakespearean revivals at the Princess's was "a key of the period," and who sent his scene-painter to Athens that he might reproduce in his revival of the Midsummer Night's Dream the architectural glories of that city in the age of Pericles; but do we show ourselves much wiser to-day? It had been better, no doubt, had the spirit of the age been shown more in the actor who handled the key than in the key itself; and we are free to wonder by what intellectual process Mr. Kean arrived at the conclusion that it was in the age of Pericles that sweet Bully Bottom and his mates were citizens of Athens, and that Robin Goodfellow and his fellow-sprites haunted the neighboring woods. Such a method is a putting of the cart before the horse—the abuse, not the use, of archæology; and we may fairly wonder to find it obtain on the English stage of to-day, with its high assumption of artistic aims. Of what value is the most perfect illusion that scene-painter and upholsterer can produce if it fail to survive the first word and gesture of the actor? which are sure to remind us (no matter what the period of the play) that on both sides of the footlights we are but of the nineteenth century after all.

The present state of things is the more serious in that, so far from the rising generation of actors being likely to increase their power of reproducing at will the manners of the past, such little knowledge on that point as our stage possesses seems to be passing away. The conflict between the old and new styles of acting, in which the plays of Robertson and the management of the Bancrofts were so mighty a power on the latter side is over, and the new style is victorious all along the line. Originally founded as a protest against the ultra-stageyness of the past, and for the delineation of contemporary manners, the modern school of acting betrays its weakness now that it is called upon to exercise more universal functions, and to embrace within its scope the whole range of the drama.

It is idle to assert, as some do not scruple to do, that the actor has but to be natural; the question still remains to be answered, What (under the varying circumstances of the part and of the play) is nature? Is human nature ever the same, cast in one universal mould for all times and all races, for all sorts and conditions of men? And, if not, should not the actor, if he be worthy of the name, be able to mark in his performance the different manner in which the same events will affect this or that man, according to the varying circumstances and conditions of their existence?

It is undoubtedly true that the great passions by which human hearts are swayed and human actions are controlled have ever remained, and ever will remain, the same; but such passions form the subject-matter of Tragedy; while Comedy, concerning itself more with the externals of life—"the peculiarities of men and manners," as Hazlitt words it—is constantly changing both its form and its spirit. However much human nature there be in tragedy, it is not and never was the human nature one meets in the streets; the very form of tragedy forbids it. No Athenian, however deeply moved, would have dreamed of pouring forth his sorrows or joys in the iambics of Ajax or Œdipus any more than an Englishman of Shakespeare's or any other time would take refuge under similar provocation in hendecasyllabic blank verse, or a Frenchman in rhymed Alexandrines. Such metres, however, being the conventionally accepted vehicles for tragedy in their respective literatures, the humanity of tragedy is none the less true because it is sublimated and idealised by its artificial form. We believe in the heroes of tragedy, though we know that never since the world began did people converse habitually in extemporaneous poetry; just as we believe in the statues and pictures of Michelangelo, though we know that no race of men ever had the muscles and limbs which he portrays. In real life we never saw such men or heard such talk; but, as Turner reminded the critic who carped at the idealised atmosphere of his pictures, we may justly wish we could.

Similarly, though in a somewhat less degree, convention reigns in poetical comedy. In A Midsummer Night's Dream and in As You Like It, for instance, we are in a world of fancy, whose charm is cruelly impaired, if not absolutely destroyed, by antiquarian pedants, who persist in assigning to these purely imaginative works a precise chronological date. Who wants to think of Pericles in connection with the one or of Louis XI. and Charles the Bold in connection with the other of these delightful poems? They are the most beautiful of fairy-tales, and we should be satisfied to date them as we do fairy-tales—"once upon a time."

It is, however, far otherwise with the comedy of men and manners, which is of its very essence an imitation, under certain conventions it is true, but still an absolute and direct imitation, of real life. The characters of the comic dramatist should, to carry conviction, breathe the very spirit of the age in which he places them, and to portray them the actor should be able to throw himself, body as well as mind, into the period of the play, to regulate his carriage, to modulate his diction according to the fashion of the time, to be, in fact, in some measure his own archæologist, and to endeavor that his speech and gestures shall be no less reminiscent of the past than his clothes and his wig. These latter "properties" will doubtless have been designed for him by some expert. Why should we have no expert for the author's words and for the "business" of the scene? or, rather, why should our theatres require an expert for such purposes? If we may believe only half of what we hear, our playgoers of to-day remunerate both managers and actors as they were never remunerated before, and may reasonably expect in return some technical knowledge of what should be a very elementary branch of histrionic learning. The argument that the modes of the present day sit easily and naturally on the characters of the last century cannot be seriously advanced by even the most ill-read student of our social history. It needs but the slightest acquaintance with the literature of the past, and especially with the biographies, memoirs, letters, and the like, wherein the details of everyday life are most readily to be learned to recognise the fact that we differ from our grandfathers and great-grandfathers no less widely in the way we talk than in the way we dress.

A generation has not yet passed away since Dickens, Thackeray, and Leech were among us, recording with pen and pencil, in a style equally brilliant and accurate, the life and character of their age; but how much of their subject-matter has now passed into ancient history, how old-fashioned appears much of the slang of the writers, how archaic the costumes of the artist! To those of us to whom the language of Mr. Poker and of Dick Swiveller and the appearance of Mr. Briggs have been from early youth familiar as household words, it may appear strange that a generation should be rising up to whom these creations appear in any way out of date. Let us be thankful, at any rate, that they and their like are spared the degradation which may befall the art-work of the dramatist, the degradation of unsympathetic rehabilitation at the hands of players ignorant or indifferent as to the intentions of the author and the conditions under which he conceived his characters. To lay violent hands on the creations of the old dramatists and to vulgarize them in accordance with the spirit of an age with which they have little in common is, unfortunately, no new thing in the history of our stage. The crime of presumptuous meddling with the masterpieces of their betters has been committed by men as great as Dryden, as clever as Davenant and Cibber, as well as by men as little great or clever as Ravenscroft and Tate. We had hoped that such interference was a thing of the past, that we had in the theatre of to-day changed all that, and changed it for the better, but it appears we were mistaken.

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